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BACONIANA

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It should be clearly understood that BACONIANA *is a medium for the discussion of subjects connected with the Objects of the Society, but the Council does not necessarily endorse opinions expressed by contributors.*

EDITORIAL

WE are encouraged to print a further article from the pen of Mr. Manly Palmer Hall, because of the interest shown in the previous one. This also is taken from *America's Assignment with Destiny*, which itself forms Part Five of a greater work called *The Adepts*, wherein the Esoteric Tradition of the Western World since the dawn of its history is outlined. In addition to this contribution there comes another from North America by Mr. Robert R. Riegle, and some interesting jottings from G.S.O., a friend of the Society living in South America. G.S.O.'s contribution links up with a new article by Mr. Gentry, who is already well-known to readers of BACONIANA

Without going deeply into these articles, and thereby spoiling the reading of them, it may be stated that, while Mr. Manly Hall emphasises the historical, Rosicrucian and Masonic implications of Lord Bacon's life and work, Mr. Riegle offers a new approach to the philosophy, mainly through the medium of those Cyphers so pointedly mentioned by Bacon in the *De Augmentis*. Mr. Gentry, and G.S.O. (who is himself a "concealed poet" of distinction) combine in pointing out, firstly the reasons which led Francis Bacon to give out much of his teaching through the medium of verse, and secondly his technical skill in this art—a skill which may be detected also in his prose writings, by those who have ears to hear.

Mr. Riegle, as will be seen from his article, contends that Bacon actually did complete the framework of his Instauration, and that the hidden and veiled content of his writings, which is to be found chiefly in the original editions, does in fact constitute the Fourth and Fifth Parts of the Instauratio Magna, although these are usually supposed to be missing. Mr. Riegle also believes that the Droeshout engraving and the 1623 Folio contain these hidden messages, and that as the cyphers were an integral part of Bacon's philosophical scheme, they must be worked out consistently from beginning to end if we are ever to establish the truth.

On this question we preserve an open mind, observing that any such undertaking would certainly be a *magnum opus*, and worthy of

the new Elizabethan age. If the cypher claims can be successfully demonstrated, so much the better. If they cannot be supported strongly enough to obtain general recognition, there is still in our opinion a strong case for Lord Bacon on other grounds; a case very ably presented by the late E. G. Harman, C.B., in a series of scholarly books. For Lord Bacon must surely be revealed to the world for the mighty genius he was, and the inspiration to bring this about may perhaps be found in his own personal assurance "I have raised up a Light in the obscurity of Philosophy which will be seen centuries after I am dead."

As regards the character of the Fourth and Fifth Parts of the Instauratio Magna, there are of course various theories. The late Mr. Alfred Dodd (whose recent death at Newcastle-on-Tyne is reported elsewhere in this issue) used to suppose that the missing Part Four was the institution known as modern speculative Freemasonry; the arguments he advances in support of this theory in "Shakespeare, Creator of Freemasonry" would seem to prove conclusively that the bard, whoever he was, was acquainted with the mysteries and rituals of the Craft. But there is also a tenable theory that the Shakespeare Plays themselves were intended to supply this Fourth Part, within the purview of an exquisitely imagined dramatic world.

If we look in the first English rendering of Bacon's great classic, the *De Augmentis Scientiarum*, which is the "Gilberts Wat's interpretation" of 1640, we shall find thirty-nine preliminary pages under the running title "Viscount St. Alban His Preface." This part of the text, which is utterly Baconian in character, did not appear in the Latin edition, and is not therefore included by Spedding. On page 21 of this preface is printed a table headed "The Distribution of the Work into six parts." In this tabulation "Part Four" is described, in most copies, as follows:—

> "P. IV. SCALA INTELLECTUS? Or the Intellectual Sphere rectified to the Globe of the World."

Here perhaps is a veiled suggestion of a form of "teaching" by means of stage plays, which are in a sense the mirror of the World. This is only a guess, since Bacon's language seems to be deliberately obscure. But how are we to explain a complete variation of this tabulation which appears in only a small percentage of the copies available for examination? It is recorded in Gibson's Bibliography and reads as follows:—

> 'P. IV. SCALA INTELLECTUS? Or the method of the Mind in the comprehension of things exemplified."

Why this alternative reading, which must have been inserted at considerable expense, and why does it appear in a few copies only of the 1640 edition? It is clearly not a misprint, and is therefore a matter for academic scholarship in general, rather than for the bibliophile, to explain. Can it be that the expression "Intellectual Sphere rectified to the Globe of the World" was considered too pointed a reference to a method of teaching stage craft? Or was it too narrow a definition of

what Bacon had in mind, and which had therefore to be changed to "the method of the Mind in the comprehension of things exemplified"? The latter definition might reasonably include a wider range of "exemplified" things, such as Symbolism, Emblem writing, Masonic rituals and of course Stage Plays.

The views of our readers on this problem will be very welcome, whether they believe in the cyphers or not. For as we have already pointed out, the "exclusion of negatives" is as important a part of the Baconian Induction as is "the enumeration of positives"; and the worst thing we can do is to rush to conclusions and generalisations which cannot be defended.

* * * *

In the November issue of BACONIANA we gave space to an anonymous article entitled "Who wrote the Shakespeare Plays?" in the shape of an *aide-memoire* to lecturers and younger students. This had already been set up by our printers when the present editorial board took over, and as it appeared to meet a demand, and as we were unable to contact the author, it was decided to print the article as it stood, though we did not necessarily endorse the views expressed. We must therefore to this extent assume responsibility for certain of its statements which our friend Mr. R. L. Eagle has queried. He sends us his comments, quoting Bacon's maxim that, like all good advocates, we should "strive mightily, but eat and drink as friends"; and in the firm belief that from this friendly strife the truth will be born, we print Mr. Eagle's remarks in our correspondence columns. Our readers will find in these a concise commentary on several matters referred to in the article, the purchase of New Place, Stratford, the value of Rowe as a biographer, the evidence of Shakspere's supposed education, and Francis Mere's testimony, which latter should be considered in conjunction with his book *Palladis Tauria* or *Wits Tragedy*. Our correspondent also expresses his customary doubts as to whether the Rosicrucians ever really existed as an organised body. Since this view is not shared by many Baconians, we must leave our readers to draw their own conclusions after reading Mr. Manly Hall's absorbing books, and the antecedent literature of W. F. C. Wigston and Mrs. Henry Pott. There is still much unsolved mystery attached to Francis Bacon's life and it would seem too much to expect to find ready-made concrete proofs of his connections with an occult fraternity, whose absolute condition of membership was secrecy.

Those interested in pursuing this subject are referred to BACONIANA Nos. 119–121 (April to October 1946) where the arguments for and against the Simple and Kay cypher systems are freely discussed. Copies of these issues (which do not necessarily reflect the views of the present Editors) are available for sale; but an unbiassed opinion can hardly be reached without consulting "Secret Shakespearian Seals" by Frank and Parker Woodward, "The Greatest of Literary Problems" by James Phinney Baxter, and some of Edward D. Johnson's acrostics. It is not really possible to form a considered opinion either for or against the cyphers, without first undertaking the labour of working

them; and the Editorial Board, for obvious reasons, is unwilling to express a final opinion.

In conclusion we would refer once more to the famous Grammar School at Stratford, where in the words of the orthodox "it is reasonable to assume" that the actor William Shakspere received his schooling—a schooling which must needs have excelled the facilities offered by Oxford or Cambridge ! Our correspondent's estimate of the educational facilities at Stratford is sober and even generous, but there is no evidence that the actor ever took advantage of them. He has not even left us a manuscript or a single letter, only five signatures of an illiterate character, three of them appended (by what appears to be a guided pen) to a Will which makes no mention of literature or scholarship or any books or plays, published or unpublished. That is probably why, in "biographies" of the actor research always gives way to surmise, and statements regarding his education are so often prefixed by the word "doubtless." We cannot bring ourselves to believe that intelligent public opinion will be satisfied for ever with the Stratford Myth.

* * * *

Members will have noted from the Report of the Council accompanying the Statement of Accounts for 1952, that the Society might return to its former address at Canonbury Tower, and we are now able to say that the move was completed by March 25th. We believe and trust that this decision will be generally welcomed, particularly for the notable annual rent saving which will thus be effected, but also because the building was at one time the leasehold property of Sir Francis Bacon.

By kind permission of the author, we quote the following extract from Mr. W. G. C. Gundry's *Francis Bacon: A Map of Days, A Guide to his Homes and Haunts*, which gives an invaluable summary of the rich historical background attaching to our new home.

Canonbury Tower

"Originally the property of the Knights of St. John of Jerusalem, Canonbury House is generally supposed to have been built in 1362, ten years after Edward III had exempted the Priory of St. Bartholomew from the payment of subsidies, in consequence of their great outlay in charity. Stow says that William Bolton (Prior from 1509 to 1532) rebuilt the house, and probably erected the fine square tower of brick. Nichol in his "History of Canonbury" mentions that Bolton's rebus of a bolt in a tun was still to be seen, cut in stone, in two places on the outside facing Well's Row. The original house covered the whole space now called Canonbury Place, and had a small park, with garden and offices.

The Tower House was given by Henry VIII to John Dudley, later Duke of Northumberland, father of Robert Dudley, Earl of Leicester, Queen Elizabeth's favourite. John Dudley was executed as a traitor in consequence of his attempt to place Lady Jane Grey, who had married his son, Guildford Dudley, on the throne: this

occurred in 1553 when Mary came to the throne supported by the bulk of the nation.

The Tower then became Crown property, and Queen Mary gave it to "Rich Spencer," the rich alderman of the City of London. It was from this Sir John Spencer, father-in-law of Lord Compton, that Francis Bacon, when Attorney-General (1616) leased Canonbury Manor. Sir John Spencer's daughter and heiress, Elizabeth, married Lord William Compton (created Earl of Northampton and ancestor of the present Marquis of Northampton), eloping with him from Canonbury Manor in a baker's basket carried by Lord William in the disguise of a baker's roundsman. We seem to get a reflection of this story in the "Merry Wives of Windsor" where Sir John Falstaff was conveyed out of Ford's house in a buck-basket: "As I am a man, there was one conveyed out of my house yesterday in this basket." ("Merry Wives of Windsor," Act IV, Scene ii.)

A curious tradition says that Canonbury Tower is connected by a secret passage or subway to Kensington Palace, over four miles away, while another asserts that the monks of St. Bartholomew had a subterranean communication from Canonbury to the Priory of Smithfield. "This notion may have arisen from the discovery of brick archways in Canonbury which seem to have been only conduit heads, and had really served to lead water to the Priory." Thus writes the editor of "Old and New London."

The present compiler has himself seen brickwork which was exposed as the result of excavations in the immediate neighbourhood of the Tower and to the west of it. Whether this brickwork was the remains of a subway or merely a sewer or conduit, it is difficult to say. The excavations which are referred to took place between 1920 and 1928.

Within the Tower and approached by a winding stairway is a finely panelled room known as the Compton Oak Room: there is a smaller room, also panelled, off it. In the panelling of the Compton Oak Room there is a hole in one of the panels said to have been caused by a shot fired at or by Sir Walter Raleigh: this tradition appears to have little or no foundation, so far as the present writer is aware.

On the white wall of the staircase, near the top of the Tower, are some Latin hexameter verses comprising the abbreviated names of the Kings of England from William the Conqueror to Charles I, painted in Roman characters an inch in length, one of which towards the end of the list, though partially obliterated, is said to begin with the letters F. R. This is difficult to read as an attempt appears to have been made at some time to obliterate it completely.

To these remarks let it be added that the phrasing of the Latin inscriptions in the Tower is peculiar, and will be the subject of further comment. It is enough to record here that part of the inscription surrounding the obliterated word beginning with F. It reads as follows: "Ed. Sext. Reg. Mar: Elizabeth Soror: Succedit F. . . Iacobys subsequitur Charolus. . ." It seems to us that the particular use and sense of the verbs alone calls for some explanation.

AMERICA'S ASSIGNMENT WITH DESTINY

THE COLONIZATION SCHEME II

By Manly Palmer Hall

SIR WALTER RALEIGH, a distinguished member of the Baconian circle, made the mistake of confiding his private plans for his South American expedition to the king. James promised to keep the secret with his honor, but hastened to whisper it in the ear of Count Gondomar. The Spanish, properly forewarned, had a strong force waiting for Raleigh at the mouth of the Orinoko, and in the fighting that followed, Raleigh's son was killed. James, who was to blame for the whole sorry business, promised Gondomar that Raleigh would be publicly executed, but even the popular account of the knight's death is false. Under such conditions, it would have been madness to preserve the papers of any significant political project. That which was intentionally concealed, even from the records of State, cannot easily be recovered after so long a time. It was an axiom of that day that a wise man was like a trunk with a double bottom—when first opened, the trunk must seem to be empty. Only those of kindred spirit could know that a man's character had a secret compartment.

James Spedding, an outstanding authority on Bacon's life, writes: "We learn incidentally from one of Bacon's apothegms that soon after he became Lord Keeper (which would be shortly before Raleigh sailed), he had a long conversation with him in Gray's Inn walks. We are not told what the subject was, but it must have been interesting, and was probably important, for it was then that he kept the Earl of Exeter so long waiting upstairs."[1]

Benjamin D'Israeli gave some attention to that extraordinary volume, *The History of the World*, which Sir Walter Raleigh is supposed to have written during his confinement in the Tower of London. D'Israeli, whose scholarship equipped him to weigh the difficulties of so vast a project, concluded that Raleigh, whose natural inclinations and opportunities belied the work, must have received considerable assistance from other wits. He listed several candidates for the honors of co-authorship, but if D'Israeli stated the dilemma skilfully, his solutions are inconclusive. The only names of interest which he advanced were the Earl of Northumberland and Ben Jonson.[2]

Bacon visited Raleigh during his imprisonment, and the friendship between the two men was sufficiently founded upon previous efforts which Bacon had made to cement a genuine alliance between Raleigh and the unfortunate Earl of Essex. Ben Jonson acted as intermediary and agent extraordinary on several occasions. It will be remembered that Jonson was at Stratford on that festive evening which is said to have contributed to the "Bard's" demise. If Shakespeare had small Latin and less Greek, it is unlikely that Raleigh had more Hebrew. The first edition of *The History of the World* is embellished with numerous emblems and devices belonging to the Baconian

[1] See *The Life and Times of Francis Bacon.*
[2] See *Curiosities of Literature.*

group. The title page has been a subject of controversy for centuries. Ben Jonson, referring to Sir Walter Raleigh, told Drummond: "The best wits in England were employed in making his history."

Bacon became a member of the Virginia Company in 1609. The charters of that year and of 1612, drafted by Sandys, were prepared for the king's signature by Sir Henry Hobart and Sir Francis Bacon. To Bacon's interest in the colonies, testimony is borne by William Strachey in the dedication (dated 1618) of a manuscript copy of his *Historie of Travaile into Virginia Britania:* "Your Lordship ever approaving yourself a most noble fautor (favorer) of the Virginia plantation, being from the beginning (with other lords and earles) of the principal counsell applyed to propagate and guide yt." One of the reasons why there is so much difficulty in tracing Bacon's activities in connection with the plantation is that the records of the Privy Council to the year 1613 were destroyed by fire at Whitehall, in 1618. Incidentally, the boundaries of the original Virginia Colony extended to the west coast of California.

Charles Mills Gayley divides the group instrumental in the foundation of the Virginia Company of London into two sections: the Liberals, or patriots, and the Imperialists, who supported the king in reserving to the Crown the right to form the government of the colonies and plantations. This conflict was the real source of the Revolution of 1775, which resulted in the complete independence of the American colonies. Among the Liberals, Gayley includes Christopher Brooke and John Seldon. "They were both, in their hours of ease, poets after a fashion, members of the pastoral coterie of the Inns of Court . . . Brooke's bosom friend was the poet Donne. He was also intimate with Shakespeare's fellow dramatists, Jonson and Drayton, and his epic dramatic admirer, Davies of Hereford; . . ."

Gayley shows the usual systematic indifference to Bacon's part in the colonization plan, and the few references which he makes to his Lordship, are consistently derogatory. He does, however, mention that Bacon, in his essay *Of Plantation,* which was not published until after the great Chancellor's death, appeared to agree with the practical phase of the Liberals' policy. Gayley says: "Bacon may have collaborated with Sandys, but his interest in the colonies was romantic and always for the glorification of the Crown."

In a speech given at Gray's Inn Hall, an American, the Honorable James Beck, remarked that the two charters of government, which were the beginning of constitutionalism in America and therefore the germ of the Constitution of the United States, were drawn up by Lord Bacon. He added that Bacon, "the immortal treasurer of Gray's Inn," visioned the future and predicted the growth of America in the memorable words: "This Kingdom now first in His Majesty's time hath gotten a lot or portion in the New World by the plantation of Virginia and the Summer Islands. And certainly it is with the Kingdom of the Earth as it is in the Kingdom of Heaven, sometimes a grain of mustard seed proves a great tree."[3]

In a speech touching the recovering of "drowned mineral works,"

[3]See *American Baconiana,* (Feb. 19, 1923).

prepared for the Parliament by the Viscount of St. Albans, the Lord High Chancellor of England indicated his intention of making an immediate and practical application of his philosophical theory. Bacon's words should be carefully studied, for here is a remarkable example of double meaning. He says: "For, by this unchangeable way (my Lords) have I proposed to erect the Academical Fabric of the Island's *Salomon's House*, modelled in my *New Atlantis*. And I can hope (my Lords) that my Midnight Studies to make our Countries flourish and outvy *European* Neighbors in mysterious and beneficent Arts, have not so ingratefully affected the whole Intellects, that you will delay or resist his Majesty's desires, and my humble Petition in this Benevolent, yea, Magnificent Affair; Since your Honourable Posterities may be enriched thereby, and my Ends are only, to make the World my Heir, and the learned Fathers of my *Salomon's House*, the successive and sworn Trustees in the dispensation of this great Service, for God's Glory, my Prince's Magnificence, this Parliaments Honour, our Countries general Good, and the propagation of my own Memory . . . Which done, I shall not then doubt the happy Issue of my Undertakings in this Design, whereby concealed Treasures, which now seem utterly lost to Mankind, shall be confined to so universal a Piety, and brought into use by the industry of Converted Penitents . . . . ."[4]

For "Midnight Studies," works in darkness or secret projects should be read. The "sworn Trustees" were, of course, the members of his esoteric group. The "concealed Treasures" were his discoveries toward truth, and the "Converted Penitents" were those not initiated into the Mysteries, although it is usual to assume that they were convicts exported to work in the plantation.

Until the formation of the Virginia Company, the Jamestown settlement was a tragic example of shortsightedness and mismanagement. The colonizers were drawn principally from the genteel classes and were totally unequipped to carve out their destinies in the wilderness. Among the early arrivals were jewelers and a perfumer. Several were fortune hunters, and all would have come to a bad end had not Captain John Smith been a rough-and-ready soldier, whose exploits included warfare against the Turks in Transylvania. Among these assorted "gentles," however, there were some with capacities suitable for the transference to the Western Hemisphere of the projects designed by the wits of Gray's Inn.

After the Jamestown settlement gained some semblance of order and permanence, descendants of those men who formed the original Baconian Society left England and settled in the colony. It was through them that the Great Plan began to operate in America. There were most fortuitous marriages between the families of the original custodians of the philosophical legacy. From the minglings of the bloods of the Bacons, the Wottons, the Donnes, the Herberts, and the Mores, the Virginia colony derived many of its prominent citizens.

[4] *Baconiana, or Certain Genuine Remains of Sr. Francis Bacon*, etc. (London, 1679)

Lord Bacon guided the project and probably outlined the program to be followed after his death.

The Reverend M. F. Carey, associate of the Philosophical Society of Great Britain, writes: "We are furnished with no documentary evidence of the introduction of Freemasonry into the United States; but it appears that it had an existence there as early as the year 1606."[5] Charles H. Merz supports the belief that certain "Masonic" activities must be assigned to the period between 1600 and 1620. He writes: "There is much to indicate that the period of Bacon was the beginning of a secret 'floor work,' an idea that afterwards, imperfectly understood, was welded to the Operative or Guild System and became the curious Anderson and Desaguliers mixture of 1723 . . . Someone must have drawn freely from such works as Utopia, Atlantis, Campanella, Shakespeare, the Bible and other sources for the curious conglomeration of Rosicrucian, Religious, Mystic and Operative laws, rules and government that our ritual presents."[6]

The Bacon family itself was well-represented in Virginia, both by name and by blood. It has been usual to trace the Bacons of Virginia from Robert Bacon of Drinkstone, Suffolk, who was the father of the good Sir Nicholas Bacon, Lord Keeper of the Great Seal. Sir Nicholas' brother, James Bacon, had a son, Sir James Bacon, who died in 1618. Sir James was the father of Nathaniel Bacon (the elder), whose grandson was Nathaniel Bacon, the rebel, who led the Bacon Rebellion in Virginia. Nathaniel, the elder, had a brother, the Reverend James Bacon, whose son, also named Nathaniel Bacon, came to Virginia in 1650 and settled at King's Creek in York County. This Nathaniel was a sober and thoughtful man who concerned himself considerably in the affairs of his "uneasy cousin," Nathaniel, the rebel. Both of the Nathaniels have been referred to by historians as Lord Bacon's "kinsmen." The private records do not agree entirely with the accepted genealogy, but this supplies enough material to demonstrate the natural and available channels for the transference of Lord Bacon's projects and remains to Virginia.

Nathaniel, the rebel (1647-1676), graduated at Cambridge and studied law at the Inns of Court. He married in 1674, and sailed for Virginia the same year. He had ample financial resources, secured several estates, was socially prominent, and was appointed to the Governor's Council. When Governor Berkeley refused to protect the colonists from the neighboring Indian tribes, young Bacon took the field in defiance of the governor's pleasure. A feud approaching revolution resulted, which ended by Nathaniel Bacon and his followers burning the Jamestown settlement. The episode is referred to historically as Bacon's Rebellion, and it has been said that the occurrence played an important part in the formation of the American national consciousness. Bacon's career as a rebel lasted about twenty weeks, and he is supposed to have died of poison or malaria, October 1, 1676, while campaigning. The circumstances of his death are obscure, and

[5]See *Freemasonry in All Ages.*
[6]See *Guild Masonry in the Making.*

his body was buried in an unmarked grave to prevent Governor Berkeley from ordering the corpse to be dug up and publicly hanged. There is more to this story than has ever been told.

Bacon's Rebellion took place exactly one hundred years before the colonies of America declared themselves to be a free and independent nation, in 1776. The causes of the Rebellion and the Revolution were similar, if not identical. In 1676, Bacon, the rebel, said: "But if there be (as sure there is) a just God to appeal to, if religion and justice be a sanctuary here, if to plead the cause of the oppressed, if sincerely to aim at his Majesty's honour, and the public good without any reservation or by-interest, if to stand in the gap after so much blood of our dear brethren bought and sold, if after the loss of a great part of his Majesty's colony deserted and dispeopled freely with our lives and estates to save the remainder, be treason—God Almighty judge and let guilty die."[7]

Although Bacon, the rebel, was certainly an impetuous young man, his cause was just and his sentiments precisely those of his "noble kinsman." Governor Berkeley represented the same entrenched tyranny against which the Universal Reformation had been fashioned and perfected. In justice, however, it should be noted that Berkeley was summoned to England to explain his conduct. The king refused him audience and is credited with saying: "That old fool has hanged more men in that naked country than I have done for the murder of my father." Berkeley died the following year—of vexation.

As settlements by the Spanish, Dutch, French, and English increased in number and size, no political, philosophical, or mystical sect of Western Europe was without members or sympathizers among the colonizers. Europe was aflame with new ideals affecting every department of human activity. Old World theories became New World practices. Reactionaries and progressives arrived together, but found no substantial reconciliation. Nonconformists continued to be persecuted, and found it necessary to seek refuge in the wilderness or among friendly Indian tribes. Little has been made of these dissentions, and the dissenters themselves have been traditionally regarded as troublesome.

It is difficult to restore the pattern of submerged activities covering a period when historical records were scanty and subject to destruction. It is certain, however, that between 1610 and 1660 a mass of material concerned with the development of the Great Plan for America was transferred from Europe to the Western Continent for preservation and future use. It is shallow thinking to assume that the Secret Societies operating in Europe—the Freemasons, the Rosicrucians, and the Fellows of the Royal Society—had no representation among the colonies until the beginning of the 18th century. The confusion is due, not to the lack of such activity, but to the inadequacy of available records.

* *

EDITORIAL NOTE: We are extremely grateful to Mr. Manly Hall

[7]See *Old Virginia and Her Neighbours*, by John Fiske.

for allowing us to bring his informed and thought-provoking comments on Francis Bacon to the notice of our readers, whom we ask to "read not to contradict and confute, nor to believe and take for granted, nor to find talk and discourse, but to weigh and consider." (*Essays*).

CORRESPONDENCE

To the Editor of BACONIANA
Sir,

A BILITERAL PROBLEM

Can any reader explain the following anomaly? On page 198 of Mrs. Gallup's *Bi-literal Cypher*, second edition, 1900, there occurs this passage alleged to be deciphered from *As You Like It* in the Shakespeare First Folio, 1623:—

"A servant is to be added—the unworthie one by whom Marlowe's life was taken—Francis Archer."

It is now well known to students of Marlowe that he was killed by Ingram Frezer and not by "Francis Archer." In fact "Archer" never existed! He is a ghost personality raised about 1820 when a clergyman at Deptford, being no scholar of Elizabethan handwriting, misread the Burial Register of St. Nicholas, Deptford as "1st June, 1593. Christopher Marlow, slaine by Ffrancis Archer" and certified his reading as a true copy! The Register actually reads "Christopher Marlow slaine by Francis Frezer; the .1. of June". [I transcribe the old capital F as F and not as ff.] Most Marlowe editors for a hundred years repeated the mistake.

The ghost "Archer" was finally laid in 1925 by Dr. Leslie Hotson who, in *The Death of Christopher Marlowe*, not only revealed the fallacy but published for the first time the coroner's "inquisition" and the pardon granted to Ingram Frezer from MSS in the Public Record Office discovered by him.

The question may well be asked: 'How did Mrs. Gallup's "Bacon" insert the name of the ghost "Archer" in cipher some 200 years before the ghost walked?'

56 Denbigh Street,
London, S.W.1

Yours sincerely,
E. R. WOOD

To the Editor of BACONIANA
Sir,

I believe it would be of interest to the readers of BACONIANA if I tell you the following which I have corresponded about with the late Hon. Secretary Valentine Smith way back in 1947.

It was planned then that I should write a Baconian opera and I had suggested to a young writer to write me a libretto which was distilled from Orville Owen's ciphers, especially the Tragical Historie of the Earl of Essex and the Historical Tragedy of Mary Queen of Scots.

The writer stalled and meanwhile I got married and moved from New York to Virginia and of all the music I had planned only one scene for this opera was completed. The text for it I took from the Essex tragedy and is Queen Elizabeth's Monologue after a bad dream. (See page 29 beginning with "What noise is that?" and ending on page 30 with "and I'll lie with him there." The two lines of First Lady and Second Lady are left out in my setting).

In 1947 I left the music for this scene in vocal score stage (with piano excerpt) but last October I was asked a work for dramatic soprano and orchestra to be played at a music festival to be held at the University of Alabama, April 24th-26th, 1953. So I immediately started to orchestrate this scene and also incorporated a short "Introduction" which I had sketched even before 1947. It may be known to you that I wrote a symphonic poem called Baconiana back in 1941 and the so-called Francis Bacon theme plays an important role also in the Dream Scene. By Christmas I had the orchestra score and parts all ready for performance.

The title of the work will be: "Introduction and The Virgin Queen's Dream Monologue" for dramatic soprano and orchestra.

403 Lake Drive
Virginia Beach, Virginia

Sincerely yours,
JOHAN FRANCO

BACON'S "WISDOM OF THE ANCIENTS" RE-CONSIDERED—II

By Martin Pares

Dionysus or Passion

IT is reported that Semele, who was Jupiter's mistress, having bound him by an irrevocable oath to grant her one request, desired him to embrace her in the same form that he was wont to use with Juno; whereby she was burned to death. But the babe she had conceived was removed from her womb and stitched into a gash in its father's thigh, till the months of its gestation should be complete.

But the burden making Jupiter lame and causing him a pain and pricking, the child was called Dionysus and on being born was committed to Proserpine, to be nursed for some years. But on growing up his face appeared so maiden-like that his sex was in doubt.

He died and was buried but came to life again. In youth he cultivated the vine and discovered the art of making wine which was previously unknown. Whereafter, becoming famous he conquered the world even to the furthest boundaries of India. He rode in a chariot drawn by tigers. About him danced certain deformed demons, such as Cobali, Acratus, and others, and even the Muses joined in his train.

He married Ariadne that was abandoned by Theseus. His sacred tree was the Ivy. He was acclaimed as the institutor of religious rites and ceremonies, particularly those that were fanatical or cruel. He had power to excite frenzy, and in the celebration of his orgies two famous worthies, Pentheus and Orpheus, were torn in pieces by frantic women: Pentheus for climbing a tree to observe their rites, Orpheus for playing on his lute.

Lastly the actions of this Deity were liable to be confused with the deeds of Jupiter himself.

* * * *

This fable is concerned with Moral Philosophy wherein it is hardly to be surpassed, since in Bacchus is personified the essential nature of desire or passion.

The real mother of a desire whether it be harmful or otherwise, is always a longing for an "apparent" good, albeit conceived in some unlawful wish and rashly indulged without understanding or judgment. For the mother of Virtue is "good existant" (which is another name for the human soul or lawful spouse of Jupiter), but the mother of Desire is "good apparent" (or Semele his concubine) who nevertheless aspires to the honours of Juno. And as desire increases in fervour so must its mother, the appearance of goodness, perish in the flame thereof. But the seed is preserved and nourished within its father the human mind—especially the lower part thereof signified by Jupiter's thigh—causing much vexation of spirit and impediment of action. And when

at length, fed by a habit of indulgent thinking, it first breaks into act it still lurks in the underworld of Proserpine until, casting aside all restraint, it becomes altogether impudent and shameless.

The most vehement passions are of doubtful sex, combining as they do the impulsiveness of Man with the frailty of Woman. And it was well-imagined that Bacchus died and rose again, since passions that seem extinguished are always liable to flare up again, when occasion arises.

Dionysus's discovery of wine symbolizes the ingenuity of desire in finding a fuel for its furnace; for wine is most effective in inflaming the emotions. His conquest of the world signifies the insatiable nature of Desire. Tigers are depicted as drawing his chariot because Desire, when it ceases to go on foot and begins to ride the reason, becomes utterly cruel and callous. The ridiculous demons that danced in his train represent those apish grimaces, those indecent motions of eye and countenance, that always betray the secret presence of lust or passion. And the Muses were said to be of his company because every strong emotion has a corresponding branch of Learning to flatter it. Wherein, alas, the majesty of the Muse suffers greatly from the indulgence of human wit, which degrades the true guides and ancients of Life into mere handmaids of the affections.

Dionysus's passion for Ariadne, the cast-off mistress of another, signifies that emotion ever seeks what experience repudiates, whether in love, riches, honour, learning, or anything else. And in the Ivy being venerated as sacred to Bacchus there is a twofold mystery: firstly because as an evergreen it grows freshly in the winter of suppression: secondly because it twists and twines itself about everything, even as desires and emotions may be said to compass and penetrate all human actions and resolutions. Neither is it strange that superstitious rites and ceremonies were attributed to Bacchus, since every insanity holds its revel-rout in a depraved religion. Nor is it a wonder that frenzies were inflicted by him, since every passion is really a brief madness which, if persisted in, leads to insanity.

The dismembering of Pentheus and Orpheus signifies that a predominating emotion is alike intolerant of dispassionate inquiry and wise counsel. And lastly, since noble deeds may sometimes spring from virtue and sometimes from a buried and hidden desire, it is not always easy to distinguish the acts of Bacchus from the deeds of Jupiter.

* * * *

The twisted tendrils of spiritual and earthly longing seem to wind their way through this fable like the Ivy that was sacred to Bacchus. Desire itself, whether lofty or base, is here shown as something so tangible that, once conceived, it must come either to birth or to abortion. Who really knows the birth of his desires or their upbringing in the underworld of Proserpine? These things take place below the threshold of Consciousness, and their emergence is often as startling and terrible as their growth was slow and unperceived.

Desire, after all, is Life itself. It is the fiery and explosive energy

which rightly used is the propellant of all things, but misused or suppressed a dangerous disruptive. "He who desires but acts not breeds pestilence" wrote Blake, and certainly the secret nursing of a desire is bad, for it leads to a distortion of outlook in which even the hour of temptation may appear as the opportunity for excusable indulgence.

It is one thing to possess a desire and another to be possessed by it. For although the discharge of a pent-up passion may sometimes be a sombre necessity, the relief may be disappointing. a brief interval in which to acknowledge slavery, before desire returns once more to the assault. Continual surrender to a desire leads to its recurrence in a more potent form; continual suppression leads to its re-embodiment in a more subtle form. This is probably the meaning of the fabled transfer of the embryo-Dionysus from Semele to "Jupiter's thigh" or, as Bacon puts it, from the position of an "apparent good" to that of an "irritation in the lower part of the mind." It is a nice illustration for, as has been truly said, "the doctrine of the ascetic is the reincarnation of his renounced desire."[1]

How then is a persistent desire to be dealt with? This is a question so searching that each must answer for himself. Only the higher judge, the "Jupiter" in any man, can resolve it, for desires are sometimes guides and sometimes decoys. Dispassion is needed to weigh them aright for to hate or condemn them is to perpetuate their bondage.

In the monstrous birth of Dionysus and his emergence to ravage the world, the pattern of a universal law seems to be shown. It implies that, once a desire is generated, a "living thing" has been conceived, and no amount of psycho-analysis (Pentheus) nor wise counsel (Orpheus) can wholly remit its ravages, for (as suggested in this fable) it can tear these worthies to pieces. This fundamental problem needs ever to be submitted to a higher judge than human calculation or reasoning. *Father if Thou be willing remove this cup from me, nevertheless not my will but Thine be done.*

Seldom if ever has the essential nature of this desire been so beautifully or so scientifically expressed, as in these few words of our English Version. For surely it is only in the Highest Court and before the Supreme Judge, that the needs of body, mind and spirit can be fully reconciled, and the acts of Bacchus made One with the decrees of Jupiter.

Endymion or a Favourite

The story is told of the shepherd Endymion that he was beloved by Luna, the goddess of the Moon, their intercourse being of a novel and singular kind. For while Endymion rested in his native cave under Mount Latmos, Luna would come down from heaven to embrace and enjoy him whilst he slept, and then ascend again to heaven. And notwithstanding his sleepy and leisurely life, Endymion's fortunes were in no way diminished, for Luna caused his flocks to multiply and thrive so that no other shepherd could vie with him.

[1]R. Bridges: *Testament of Beauty.*

This fable may refer to the ways of Rulers who, being suspicious, are chary of intimacy of men who are astute, curious, or alert. Rather do they encourage familiarity with quiet and agreeable characters, suffering them to do as they list, and preferring their sleepy compliance and equability to the smart and business-like attitude of the others.

To enjoy the companionship of such men, Princes are often pleased to descend from their greatness, like the Moon from the sky, and to unmask and unburden themselves in safety. It was specially to be observed in Tiberius Caesar that he would have no favourites but those who understood his nature perfectly, yet dissembled their knowledge to the point of stupidity. It was the same with Louis XIth of France, another very cautious monarch.

As for Endymion's cave under Mount Latmos, this also is a nice point in the fable. For those who enjoy the intimacy of the great have usually a pleasant place whither to invite them for relaxation of mind, without prejudice to the dignity of their position. Favourites, too, are often prosperous in their private affairs for, although seldom promoted to high places of honour, their favour springs from real affection and not from expediency, and their masters are wont to enrich them of their own private bounty.

* * * *

In one of his essays Bacon observes that "to delight in solitude" is only good when it proceeds from a "love and desire to sequester a man's self for a higher conversation" otherwise as he says, "it hath somewhat of the beast." Endymion in his native cave may also represent Man in the meditative state. If he withdraws to his retreat for a higher conversation, he may, in some mysterious way, be putting himself in line with the ebb and flow of all earthly things; in a word he may come to know Luna's embrace and her blessing upon his worldly task. They shall have comfort, "yea, and abundance of peace, *so long as the moon endureth.*"[2]

[2]Psalm 72.

BACONIAN JOTTINGS FROM ARGENTINA

By G. S. O.

ONE of the stock arguments of the opponents of the Baconian authorship of the Plays is that, in Bacon's avowed works, his style is unpoetic and prosaic. The contrary is the case. His choice of words is exquisite, his metaphors and similes original, appropriate, and born naturally from the subject-matter. His prose shows, in its flowing sentences and rounded periods, a truly poetic ear for rhythm, tone, and harmony, and a taste—one of the most necessary qualities of the artist—which avoids anything approaching disproportion or "purple passages."

In reading Bacon one often perceives with a kind of surprise that one is reading poetry without having noticed it. And his knowledge of the workings of the heart is just such as that displayed in the Shakespeare Plays. I have a copy of *The History of King Henry VIIth* in which I have at various times amused myself by marking off in pencil the lines in iambic pentameter (heroic metre) in which much of it is written, although the form is prose, and the metric effect is never overdone. The whole of *Henry VIIth* would repay an ample and extensive study, for which I only wish I had the time and the necessary works of reference at hand. A mere glance shows two distinct founts of type; and majuscules, minuscules, and Roman and Italic letters used in an apparently purposeful manner. On pages 21 and 22 there is a lengthy paragraph on stage-plays that seems quite extraneous to the subject. And what other historian would insert the actual verbatim speeches of Lambert Simnell and Perkin Warbeck, as Bacon does in this work? In fact the whole history is conceived dramatically, and the language is such that a literary artist, able to pen good blank verse, could with little trouble re-write the entire work in heroic metre, without adding or subtracting much from Bacon's words.

Further there are some translations by Bacon from the Psalms in metre, which are much better than others by Milton. But here the necessity of adhering strictly to the text of the original gives no scope for poetic creation.

On the whole there are no other two writers of the period so similar in diction and thought as Bacon and Shakespeare. How often does one find in dictionaries of Tudor or archaic words, quotations from both these pens used as illustrations, or a note such as "the only other instance of the use of this word is by Shakespeare (or by Bacon)"?

The date of Bacon's death has often been discussed by writers in BACONIANA, but there is one point which I do not believe has yet been remarked upon. His death is recorded as having taken place on April 9th, 1626. But Howell, in his *Familiar Letters* gives quite a different date. Writing as I do from hospital, I regret that I cannot give chapter and verse for this, but the fact can easily be verified by anyone having a copy of Howell's work at hand. It is certainly true

that Howell is not always exact, and that he was in "The Fleet" at the time, but it is well known that prisoners in the Fleet in those days received almost daily visits from their friends, and were constantly in touch with current events, gossip, rumours, etc.

One rather jocular story occurs to me, of which I do not know the source and which I cannot therefore substantiate. It is that the actor's petition for a coat-of-arms was returned from the Herald's Office with the annotation *"Non, sans droit"* in refusal; but that this was changed subsequently to the motto *"Non sans droit"* by the simple elimination of the comma.

EDITOR'S NOTE: G.S.O., who writes to us from a sick bed in Argentina, has published a number of poetical works of singular beauty, and is at present occupied in translating some of the Epic poetry of Spain, and the South American states, from Spanish into English verse. Some of these, so it is understood, are shortly to be published in England under the auspices of the Hispanic League, and sponsored by Sir Eugen Millington-Drake.

G.S.O. has also sent us a short and most interesting article on the subject of Cervantes *Don Quixote* which, if the necessary illustration can be obtained from Spain, it is hoped to print in the next issue of BACONIANA. We print below, with the author's permission, two of a Sonnet Sequence written by G.S.O., in the Shakespearian sonnet form. In these, although the underlying thought is often Baconian, the author makes no outward attempt to insert controversial points; and if this Sonnet Sequence (hitherto only privately printed abroad) is ever published in this country, he wishes it to stand or fall on its literary merits alone. Anyone who would be interested in acquiring a copy of these unusual poems, when they are published, is requested to advise the Editor.

As single letters in due sequence set,
Make up these works, and words to phrases moulded,
Give love's fond tongue to that dull alphabet
That sealed them as a cypher thrice enfolded;
So are the shapes of Nature's outward show,
The scattered caracts we aright must fit,
A message hid within a criss-cross row,
Till we by searching find the key to it.
Then as this poem is of words compounded,
None making sense less to his fellow mated,
By sev'rance is the world the worse confounded,
And in sweet union her confusion dated.
Love that resolves all compounds is the Key,
Shall close this nonsense rhyme of me and thee.

FRANCIS BACON—HIS INTELLECTUAL WORLD AND PRIMARY PHILOSOPHY

By Robert R. Riegle

"THAT the state of knowledge is not prosperous nor greatly advancing; and that a way must be opened for the human understanding entirely different from any hither to known, and other helps provided, in order that the mind may exercise over the nature of things the authority which properly belongs to it."

Thus spoke Francis Bacon in the *Preface to the Great Instauration.* I should like to present my interpretation of what this different way is.

Before any worthwhile advancement can be made towards the discovery of Bacon's World, the reader must accomplish a most important task, as well as a most difficult one. He must rid his mind of all preconceived ideas. His mind must be cleared of all fallacious reasonings, so that he can interpet Bacon's instructions as Bacon wishes him to, not as the reader thinks they should be. He must become thoroughly familiar with Bacon's Idols of the Mind and strive to rid himself of those that beset his own mind. Let me quote a part of one of Bacon's Idols of the Mind:—

"The Idols of the Cave are the idols of the individual man. For everyone (besides the errors common to human nature in general) has a cave or den of his own which refracts and discolours the light of nature; owing either to his own proper and peculiar nature; or to his education and conversation with others; or to the reading of books, and the authority of those whom he esteems and admires, or to the different impressions, accordingly as they take place in a mind pre-occupied and predisposed or in a mind indifferent and settled; or the like. So that the spirit of man (according as it is meted out to different individuals) is in fact a thing variable and full of perturbation; and governed as it were by chance. Whence it was well observed by Heraclitus that men look for sciences in their own lesser worlds, and not in the greater or common world."

With the mind cleared or fortified against fallacious reasoning the reader is prepared to search for Bacon's instructions. From his various works we discover that Bacon's plan was to create a new world modelled after God's world, patterned according to the Divine Creation, and formed by means of similitudes.

"In the divine nature both religion and philosophy hath acknowledged goodness in perfection, science or providence comprehending all things, and absolute sovereignty or kingdom. In aspiring to the throne of power the angels transgressed and fell, in presuming to come within the oracle of knowledge man transgressed and fell; [but in the pursuit towards similitude of God's goodness or love (which is one thing for love is nothing else but goodness put in motion or applied), neither man nor spirit ever hath transgressed or shall trangress"].

Valerius Terminus.

"But as to the goodness of God, there is no danger in contending or advancing towards a similitude thereof, as that which is open and propounded to our imitation."—*Valerius Terminus.*

"The sense discover natural things, but darken and shut up divine. And this appeareth sufficiently in that there is no proceeding in invention of knowledge but by similitude."—*Valerius Terminus.*

"But in the true course of experience, and in carrying it on to the effecting of new works, the divine wisdom and order must be our pattern."—*Novum Organum.*

"I am not raising a capitol or pyramid to the pride of man but laying a foundation in the human understanding for a holy temple after the model of the world. That model therefore I follow."—*Novum Organum.*

In the Plan of the Work Bacon reveals to us that his World is to be made up of a different mass or material, that this mass or material is to be squeezed and moulded by the hands, that it is to have a new kind of natural history. We also learn in the Plan of the Work that his philosophy begins nearer the source than all other philosophies. In the Preface to the *Wisdom of the Ancients* and in the fable *Cupid*, we find this nearer the source is the summary law of nature, which is the "appetite or instinct of primal matter; the natural motion of the atom, which is the original and unique force that constitutes and fashions all things out of matter." This motion Bacon calls *Love.*

"And God saw everything that he had made, and behold it was very good."—Genesis 1, 13.

"Love is goodness put in motion", says Bacon. So we can say that the foundation of Bacon's Philosophy is Love.

Since we are to follow the order of the Divine Creation, and since light was the first thing created, it is necessary for us to make a thorough study of light.

Our first step, therefore, is to make a complete study of the visible light that surrounds us and penetrates into every nook and cranny no matter how small. We must make experiments on this light and its refractions, reflections, convergences, its shadows, its colours, its reactions through transparent objects and the like until we have established a fairly complete history of light, both natural and artificial.

In Topics of Inquiry respecting Light and Luminous Matter Bacon lists the following divisions:—i. The Table of Presence. ii. The Table of Absence in the next Degree. iii. The Table of Degrees. iv. Colours of Light. v. Reflections of Light. vi. Multiplications of Light. vii. Methods of overpowering Light. viii. Operations or Effects of Light. ix. Continuance of Light. x. Ways and Passages of Light. xi. Transparency of Lucid Bodies. xii. Affinities and Oppositions of Light. All these topics should be noted, and many experiments respecting them should be tried.

Our next step is the creation of the waters and of the lands. Dr. Rawley in his Preface says that the *Sylva Sylvarum* is "the world as God made it and not as men have made it." Let us say Bacon, by means of similitudes, represents God; that the mass or material of

which Bacon speaks in the Plan of the Work is the paper and the ink. Let the dampened paper represent the waters, and the ink appearing above the paper, the land. In several of his works, Bacon says that the figure of the continents is broad towards the north and pointed towards the south; the figure of the seas contrary. At the end of each Century in the *Sylva Sylvarum* we find the print to taper towards a point; thus giving us the directions.

The heavenly bodies are next in the order of the Divine Creations. Since the heavenly bodies appear above the earth, we must search for clues to help us on our way. In the translation of *De Augmentis* Bacon gives his descriptions of what a Living Astronomy and Sane Astrology should consist. Since space for this article is limited, I shall quote only portions of his descriptions. Perhaps it is best that there are limitations for then the reader, if he is so inclined, may search through Bacon's works and follow his instructions, and so grasp the significance of the method.

Living Astronomy

"But there is scarce anyone who has made inquiries into the physical causes, as well of the substance of the heavens both stellar and inter stellar, as of the relative velocity and slowness of the heavenly bodies; of the different velocity of motion in the same planet; of the course of motions from east to west, and contrary; of their progressions, stationary positions, and retrogressions, of the obliquity of motions, either by spirals winding and unwinding towards the Tropics, or by those curves which they call Dragons; of the poles of rotation, why they are fixed in such part of the heaven rather than in another; and of some planets being fixed at a certain distance nearer the sun:—such an inquiry as this (I say) has hardly been attempted . . .'

"For whoever shall set aside the imaginary divorce between superlunary and sublunary things, and shall well observe the most universal appetites and passions of matter (which are powerful in both globes and make themselves felt through the universal frame of things), will obtain clear information of heavenly things from those which are seen among us; and on the other hand from that which passes in the heavens he will gain no slight knowledge of some motions of the lower world as yet undiscovered; not only in as far as the latter are influenced by the former, but in so far as they have common passions . . ."

Sane Astrology

"In the first place, let there be received into Sane Astrology the doctrine concerning the commixture of rays; that is the conjunctions, oppositions, and other combinations or aspects of planets with regard to one another. And to this part also I refer the passage of the planets through the signs of the Zodiac, and their position under the same signs; for the position of a planet under a sign is a kind of conjunction of it with the stars of that sign . . .

"Secondly, let there be received the approaches of each individual planet to the perpendicular, and its regressions from it . . . .

"Thirdly, let there be received the apogees and perigees of the planets, with a sufficient distinction as to what is due to the inherent vigour of the planet and what to its proximity to us . ." Searching for further clues throughout Bacon's work, we find that he describes the heavenly bodies as flame, transparent, globular or apparently globular, thickest in the center and tapering to rarity. We also find that the heat of the sun produces life on the earth, and when it is in conjunction with other planets or stars, it has influences on all living things.

Since heat plays such an important part in the creation of life and the development of all living things, it is necessary to know Bacon's definition of heat.

"Heat is a motion, expansive, restrained, and acting in its strife upon the smaller particles of bodies. But the expansion is thus modified: while it expands all ways it has at the same time an inclination upwards."

Since we are creating Bacon's Intellectual World by means of similitudes, we must discover objects to represent the stars and planets that have the following qualifications. They must be transparent or have reflective qualities. They must produce heat and have an effect upon the materials that make up Bacon's World. They must have varying effects upon the materials. These effects changing according to their distances and positions in relation to each other. They must work at times in conjunction with each other, and when they are in conjunction, the effects upon the materials must be different from the effects when acting singly. They must imitate the daily motions of the planets as well as the paths of the planets through the Zodiac.

The similitudes are lenses. If the reader will take a convex lens, place it upon the printed page, and slowly raise it, he will observe that some of the print appears to move towards the circumference while the centre becomes enlarged and seems to rise, thus giving the simulation of the motion of heat. By placing the lens at different distances from the page and at various angles he will notice that the characters change their appearances somewhat.

Starting at the top of the page and moving the lens back and forth across each line of printed matter until he reaches the bottom, the reader will see a retrogressive action and at the same time can simulate the winding of a planet through the Zodiac.

If the reader will take two lenses and place them in conjunction with each other, he will notice that the effects produced are different from those produced with the use of one lens, thus simulating two planets in conjunction.

After the Creation and after God had peopled the earth and sea with all living creatures, he placed Adam in the Garden of Eden to view all living Creatures and to give them names. Let us represent Adam. Let the *Sylva Sylvarum* represent Paradise. Bacon representing God

gives us the opportunity of viewing the Creatures that he created. As we peer through the lens or lenses, representing the stars and planets, upon the ink and paper, representing the materials from which all things are formed, we observe an apparent motion of the particles. Let this apparent motion represent the summary law of nature, the appetite or passion of primary matter, which Bacon calls Love. As we move the lens or lenses closer or farther away or nearer to the perpendicular, this motion continues until we can finally observe the particles blending into definite patterns. Patterns that take the forms of letters, figures, and the like. These characters varying in sizes, lie hidden within the printed matter; whether it be the lines forming the margins, each individual letter, the page numbers, the engravings, the emblems, the signatures, or the white paper itself. These are the "Creatures" formed by Bacon. When we, through many experiments have discovered all these "Creatures" and have properly classified them and have given them names, we shall be in a better position to interpret nature as Bacon presents it to us. By the use of lenses we shall pierce the veil and peer into his Invisible World. To accomplish this task, it would be necessary for us to know how to produce the proper "forms" of these Creatures and the proper "forms" of the materials used in producing them. Let us observe what Bacon's meaning of form is.

"On a given body to generate and superinduce a new nature or new natures, is the work and aim of human power. Of a given nature to discover the form, or true specific difference or nature engendering nature or source of emanation (for these are the terms which come nearest to the description of the thing) is the work of human knowledge. Subordinate to these primary works are two others that are secondary and of inferior work; to the former the transformation of concrete bodies, so far as this is possible; to the latter, the discovery, in every case of generation and motion, of the latent process carried on from the manifest efficient and the manifest material to the form which is engendered; and in like manner the discovery of the latent configuration of bodies at rest and not in motion."—Aphorism I, Book II, *Novum Organum.*

"For though in nature nothing really exists besides individual bodies, performing pure individual acts according to a fixed law. Yet in philosophy this very law, and the investigation, discovery, and explanation of it, is the foundation of knowledge as of operation. And it is this law, with its clauses, that I mean when I speak of FORMS."

"It is a correct position that true knowledge is knowledge by causes. And causes again are not improperly distributed into four kinds; the material, the formal, the efficient, and the final."—Aphorism II, Book II, *Novum Organum.*

An Example Relative to Bacon's Primary Philosophy.

Let the material cause be the ink, the efficient cause, rays from a lens or lenses; the formal cause, the correct image produced; and the final cause, the interpretation of that image.

The ink to the naked eye appears to be nothing but a black mass. We know, however, that lying imbedded within its confines is a latent configuration or a cluster of latent configurations. To bring them out requires the development of the proper efficients. Realizing that the smallest object casts a shadow, we must experiment until the proper positions and kinds of light are obtained so that the proper shadows will be cast. Since any rough surface disperses the rays from a lens, we must locate the proper position of the lens so that the necessary angle of incidence is found. Since refraction differs in different materials of transparency, experiments will finally reveal the kind of material to use. Experiments with various powers of lenses and their shapes must be tried until the proper forms of these lenses are discovered to bring out these latent configurations distinctly.

When we, through many experiments, have discovered the forms of light, rays from lenses, refractions, reflections, magnifications, transparencies, and the like and know the methods for superinducing them, and their gradations and modes, and know how to join them together in the printed matter, we shall bring forth the latent configurations which are Bacon's "Creatures."

Since Love is taken to be the natural motion of the Atom, is it not then possible by means of similitudes to represent Love as heat, cold, sound, the spirits in living plants, animals, and man, the spirits in inanimate objects, the soul and passions of man, condensations, distillations, percolations, the virtues of the magnet, and the like?

"Things equal to the same thing are equal to each other" is an axiom that Bacon speaks of in his Primary Philosophy. Since each of the above natures is equal to Love, all the natures are equal to each other. We can, therefore, say that the unity of nature is bound by Love, and from Love come all the varieties of nature.

Bacon's Primary Philosophy consists of the searching out of his latent configurations and their interpretation. When mankind has accomplished this task, his mind will then be rid of or fortified against the Idols of the Mind. He will begin to think in terms of the great world about him, rather than of his own individual world, and will be prepared to form a New Philosophy.

Bacon's fondest hope was the establishment of the brotherhood of mankind. By strengthening the mind against fallacious reasoning he thought that man's love for his fellow man might be attained.

The honour and glory that might have been his while he lived he sacrificed because of his humanitarian principles. An inspiration, which he said was Divine, compelled him to utilize his knowledge for the benefit of mankind. This benefit was the restoration of the mind to its original position before it was corrupted by false reasoning. To overcome this obstacle it was necessary for man to make a new beginning.

The tremendous task which he set out to accomplish seems incredible. The patience and painstaking care that surely were needed in cutting out the delicate master matrixes for his printed pages reveal a master craftsman with an insatiable appetite for work. His belief in a divine inspiration aided him in fulfilling his efforts.

The instruments with which he carved out these master matrixes, no doubt, were of a delicate nature. Their descriptions and their names are unknown to us. Perhaps by means of similitudes he gave them such names as file, sword, spear, dagger, knife, lance, bodkin, etc. Whatever the nomenclature I cannot think of a more appropriate quotation to express Bacon's art than that part of Ben Jonson's tribute to Shakespeare in the Folio of 1623, where he says, "He seems to shake a lance as brandished at the eyes of ignorance."

I sincerely believe that what have been herewith set forth are the fundamental principles of Bacon's Intellectual World and Primary Philosophy. To complete both requires much effort, money for experiments, and a close co-operation of many working together in harmony and good faith and thereby establishing the beginnings of a Brotherhood of Mankind. It is my belief that through the Francis Bacon Society this task can be promulgated.

SHAKESPEARE'S BOOKS

I think it is now possible to add yet another volume to the huge library with which "Shakespeare" was familiar. Probably there are not many copies still extant of *The Fower Chiefyst Offices belongyng to Horsemanshippe*, by Sir Thomas Blundeville, published in 1565 and dedicated to Robert Dudley, Earl of Leicester. Blundeville's work is a translation from the Spanish of Federigo Furio, but the Spanish book was translated into Italian by Alfonso d'Ulloa, and it may even be that Blundeville's translation was from the Italian rather than the Spanish. It would be worth inspecting any available copy of Blundeville's work to see if "Shakespeare" annotated the following passage which is very closely followed in *Venus and Adonis* (lines 295-300):

> "Round hooves, short pasterns with long fewter locks, broad brest, great eies, short and slender head, wide nostrils, the crest rising, short ears, strong legs, crisp mane, long and bushy tail, great round buttocks."

The original of this description of the ideal horse is to be found in Virgil (*Georgics*, III, 73 *seq.*). It was followed by Du Bartas, and will be found in the 'second, week" of Joshua Sylvester's translation of the *Divine Weeks and Works*, published in 1598 (five years after *Venus and Adonis*). "Shakespeare's" paraphrase reads as follows:

> Round hooft, short joynted, fetlocks shag and long,
> Broad breast, full eye, small head, and nostrill wide,
> High crest, short eares, straight legs and passing strong,
> Thin mane, thicke taile, broad buttock, tender hide:
> Looke what a Horse should have, he did not lack,
> Save a proud rider on so proud a back.

It will be noticed that "Shakespeare's" catalogue in points and description follows the same order. The book was intended for the *connoisseurs* of horses, and was written by one of the "landed gentry" for the nobility who bred and owned the finest horses. Of what interest could this monumental work have been to a Bankside player? Yet the author of the poem had either memorized the passage, or else he had it before him as he wrote.

R. L. Eagle

FRANCIS BACON AS A POET

By R. J. W. Gentry

IS there any evidence at all that Francis Bacon ever showed that he possessed the qualities that go to make a poet; or was reputed by others to have been endowed with them?

The answers to these questions must be most important, for unless they can be made in the affirmative, the case for his authorship of the "Shake-speare" Plays is seriously, if not fatally, affected. If Bacon was no poet, then he cannot possibly have composed such Plays.

In the belief, however, that there *is* evidence enough to permit a positive answer to be made, we shall proceed to bring it forward.

Definitions are essentially dangerous undertakings, but as no discussion can be profitably entered upon unless the participants find first some common ground, we must signify immediately what is understood by *poetry*. As no extensive incursion can here be made into the technical area of literary creation, we must, perforce, risk an over-simplification, and offer this description. Poetry is a quality or virtue in a piece of writing that moves the whole personality of the reader, his reason and emotions, to an increased awareness and appreciation of beauty and wisdom. This quality is the outcome of a powerful imagination expressing itself in language the evocative effect of which is heightened by such devices as metre, or at least rhythm.

Francis Bacon was technically interested in the writing of poetry. Not merely did he reveal a circumspect acquaintance with the extant verse-forms, but he criticised them as one well conversant with the technique of poetic composition. He included Poetry as an important human art in his classification of all knowledge.

In the *Advancement of Learning*, Book II, he writes thus: "Poesy is a part of learning in measure of words for the most part restrained, but in all other points extremely licensed, and doth truly refer to the Imagination; which, being not tied to the laws of matter, may at pleasure join that which nature hath severed, and sever that which nature hath joined, and so make unlawful matches and divorces of things . . . It is taken in two senses, in respect of words or matter. In the first sense it is but a character of style, and belongeth to arts of speech . . . In the latter it is . . . one of the principal portions of learning, and is nothing else but feigned history, which may be styled as well in prose as in verse."

Bacon enlarges upon this notion of poetry adapting things imaginatively to the desires and aspirations of men, and depicting an ideal justice to supersede temporarily the defective and anomalous state of human affairs which actually obtains in this imperfect world. He eulogizes the function of poetry thus: ". . . it appeareth that poesy serveth and conferreth to magnanimity, morality, and to delectation. And therefore it was ever thought to have some participation of

divineness, because it doth raise and erect the mind, by submitting the shows of things to the desires of the mind; whereas reason doth buckle and bow the mind unto the nature of things."

He makes a threefold division of poetry into the classes Narrative, Representative, and Allusive. The last, otherwise termed Parabolical, was much in use in early times by virtue of its ability to "express any point of reason which was more sharp and subtile than the vulgar in that manner; because man in those times wanted both variety of examples and subtility of conceit." A diametrically opposite usage was that of employing parabolic poesy to "retire and obscure" the "secrets and mysteries of religion, policy, or philosophy." As he further explains in the *De Augmentis* this infoldment is managed deliberately in cases where the dignity of these matters requires "that they should be seen as it were through a veil." Bacon believed there was certainly a mystical meaning hidden in the fables of the ancient poets.

In the same place, he treats, he says, not of satires, elegies, epigrams, odes and the like, which he refers to philosophy and the arts of speech, but of "feigned history." Here occurs the famous passage regarding Dramatic Poesy, "which has the theatre for its world, (and) would be of excellent use if well directed. For the stage is capable of no small influence both of discipline and of corruption. Now of corruption in this kind we have enough; but the discipline has in our times been plainly neglected. And though in modern states play-acting is esteemed but as a toy, except when it is too satirical and biting; yet among the ancients it was used as a means of educating men's minds to virtue. Nay, it has been regarded by learned men as a kind of musician's bow by which men's minds may be played upon. And certainly it is most true, and one of the great secrets of nature, that the minds of men are more open to impressions and affections when many are gathered together than when they are alone."

So much, then, for Bacon's interest in the position poesy should hold in the general scheme of human learning. It is a high and honourable one. Besides its capacity for affording delight to the imaginative side of the mind, it has a valuable educative function.

Now Bacon, in the *Advancement* is making not merely an inventory of knowledge fit and worthy to be regarded as ready for present use, and a list of deficiencies where these occur, but also hints in what direction improvement might be effected. His principle (to use his own words in the *De Augmentis*) is this: "Whenever I set down a work among the desiderata (if there be anything obscure about it), I intend always to set forth either instructions for the execution of it, or an example of the thing; else it might be thought that it was merely some light notion that had glanced through my mind; or that I am like an augur measuring countries in thought, without knowing the way to enter them."

Now, although he can find no other deficiency in Poesy than the unsatisfactory interpretation in it of the ancient parables, yet he does, later, have a word or two to say about what he calls the "measure" of

words—poesy "considered with reference not to the matter of it. . . but as to the style and form of words: that is to say, metre or verse; wherein the art we have is a very small thing, but the examples are large and innumerable. Neither should that art (which the grammarians call Prosody) be confined to the teaching of the kinds and measures of verse. Precepts should be added as to the kinds of verse which best suit each matter or subject. The ancients use hexameters for histories and eulogies; elegiac for complaints; iambic for invectives; lyric for odes and hymns. Nor have modern poets been wanting in this wisdom, so far as their own languages are concerned. The fault has been, that some of them, out of too much zeal for antiquity, have tried to train the modern languages into the ancient measures (hexameter, elegiac, sapphic, etc.); measures incompatible with the structure of the languages themselves, and no less offensive to the ear. In these things the judgment of the sense is to be preferred to the precepts of art . . . And it is not art, but abuse of art, when instead of perfecting nature it perverts her. But for poesy (whether we speak of stories or metre) it is . . like a luxuriant plant, that comes of the lust of the earth, without any formal seed. Wherefore it spreads everywhere and is scattered far and wide—so that it would be vain to take thought about the defects of it. With this therefore we need not trouble ourselves. And with regard to Accents of words, it is too small a matter to speak of; unless perhaps it be thought worth remarking, that while the accentuation of *words* has been exquisitely observed, the accentuation of *sentences* has not been observed at all. And yet it is common to all mankind almost to drop the voice at the end of a period, to raise it in asking a question, and other things of the kind not a few."

It is evident from such comments that Bacon had more than a glancing acquaintance with contemporary poetic practice. He had thought about the various forms critically, and adjudges what is good and what is bad technique, in the tones of an expert and an authority. And he is not merely destructive in his censures. In the *Advancement* for instance, he raised the question of fresh modes of poetic expression: ". . . in modern languages it seemeth to me as free to make new measure of verses as of dances; for a dance is a measured pace, as a verse is a measured speech."

It is perhaps significant that the idea of newness in the kind of measure to be adopted in writing declamatory verse for the stage, was in Bacon's time beginning to be developed. Blank verse in the iambic pentameter was brought in from Italy by the Earl of Surrey (1520-46) in his translation of Virgil (*Aeneid*, Books II and IV); it was used by Norton and Sackville in their *Gorboduc* (1561); but it did not really spread its wings until 1587, when Marlowe's *Tamburlaine* appeared. Later, in the hands of Shakespeare, it reached its noblest heights. Milton afterwards noted his predilection for the blank verse form for epic composition. "The measure," he says, "is English Heroic verse without rime, as that of Homer in Greek and of Virgil in Latin; rime being no necessary adjunct or true ornament of poem or

good verse, but trivial and of no musical delight, which consists only in apt numbers, fit quantity of syllables, and the sense variously drawn out from one verse into another."

Now, despite Spedding's remarkable statement that Bacon was incapable of writing blank verse, let us see if Ben Jonson's estimate of Bacon as "he who hath filled up all numbers; and performed that in our tongue, which may be compar'd or preferr'd, either to insolent Greece or haughty Rome" (*Discoveries*) does not lead us nearer to the truth by its intimation that Bacon had indeed furnished our dramatic tongue with the verse medium best fitted to it. A departure was now made from the prevailing addiction to the classical modes so beloved of the scholar-poets of the Universities. Shakespeare, upon whom Jonson had made practically the same judgment, also deserts the accepted standards of Rome and Greece, thereby achieving a higher level of performance than the ancient writers. A voice of unique range, depth and subtlety was now to be heard on the English stage, speaking in blank verse. Thought of the finest texture, and every shade of it, became almost suddenly articulate. Shakespeare was pre-eminently able to handle "sense variously drawn out from one verse into another," in a language now supple and delicate enough for any demand that could be made upon it. And not only in his verse, but also in his prose does Shakespeare's finest poetry occur. It is the vastly improved focus on the human mind and heart provided by this new verbal instrument that enhances the poetic power of our language.

This phenomenon is manifest also in Bacon's own acknowledged writings. As in the Shakespearian Plays, we feel that ideas in Bacon meet with their most complete, most economic, and most polished delivery. We may pause here to take only a glance at very short passages selected at random. It is surely not difficult to hear the ring of poetry in these, although, of course, the majesty and grandeur of his tread can only be felt in a full reading of the various works from which these samples are extracted. First, from Book Two of *The Advancement of Learning:*

"The knowledge of man is as the waters, some descending from above, and some springing from beneath; the one informed by the light of nature, the other inspired by divine revelation";

"As for the corruptions and moths of history, which are Epitomes, the use of them deserveth to be banished, as all men of sound judgment have confessed, as those that have fretted and corroded the sound bodies of many excellent histories, and wrought them into base and unprofitable dregs";

"Nothing is more politic than to make the wheels of our mind concentric and voluble with the wheels of fortune";

"The coat of our Saviour was entire without seam, and so is the doctrine of the Scripture in itself; but the garment of the church was of divers colours, and yet not divided: we see the chaff may and ought to be severed from the corn in the ear, but the tares may not be pulled up from the corn in the field."

". . . words are but the images of matter, and except they have

life of reason and invention, to fall in love with them is all one as to fall in love with a picture";

"For the wit and mind of man, if it work upon matter, which is the contemplation of the creatures of God, worketh according to the stuff, and is limited thereby; but if it work upon itself, as the spider worketh his web, then it is endless, and brings forth indeed cobwebs of learning, admirable for the fineness of thread and work, but of no substance or profit";

"So certainly, if a man meditate upon the universal frame of nature, the earth, with men upon it, the divineness of souls excepted, will not seem much other than an ant-hill, where some ants carry corn and some carry their young, and some go empty, and all to and from a little heap of dust";

"We see in all pleasures there is a satiety, and after they be used, their verdure departeth."

The *Essays* are prolific in their yield of splendid sentences:

"The first creature of God, in the works of the days, was the light of the sense; the last was the light of reason; and his sabbath work ever since is the illumination of his Spirit. First he breathed light upon the face of the matter or chaos; then he breathed light into the face of man; and still he breatheth and inspireth light into the face of his chosen."—(*Of Truth*);

"Certainly it is heaven upon earth, to have a man's mind move in charity, rest in providence, and turn upon the poles of truth."—(*Of Truth*);

"Men fear death as children fear to go in the dark"—(*Of Death*);

". . . there is no passion in the mind of man so weak, but it mates and masters the fear of death . . ."—(*Of Death*);

"Surely, this is to bring down the Holy Ghost, instead of the likeness of a dove, in the shape of a vulture or raven; and to set, out of the bark of a Christian church, a flag of a bark of pirates and assassins."—(*Of Unity in Religion*);

". . . for imitation is a globe of precepts."—(*Of Great Place*);

"All rising to great place is by a winding stair . . ."—(*Of Great Place*);

"For a crowd is not company, and faces are but a gallery of pictures; and talk but a tinkling cymbal, where there is no love."—(*Of Friendship*);

". . . for it redoubleth joys and cutteth griefs in half"—(*Of Friendship*);

"A man that is young in years, may be old in hours, if he have lost no time."—(*Of Youth and Age*);

". . . the breath of flowers is far sweeter in the air, where it comes and goes, like the warbling of music . . ."—(*Of Gardens*);

"In fame of learning, the flight will be slow, without some feathers of ostentation."—(*Of Vain Glory*).

In the *Praise of Knowledge*, we find:

"The mind is the man, and the knowledge of the mind. A man is but what he knoweth."

Let us take two or three passages from the *History of Henry VII:*

"The news hereof came blazing and thundering over into England. . . .";

"Hereupon presently came forth swarms and volleys of libels, which are the gusts of liberty of speech restrained, and the females of sedition . . . .";

"But it was ordained that this winding ivy of a Plantagenet should kill the true tree itself";

"For Pope Alexander, finding himself pent and locked up by a league and association of the principal states of Italy, that he could not make his way for the advancement of his own house, which he immoderately thirsted after, was desirous to trouble the waters in Italy, that he might fish the better; casting the net, not out of St. Peter's, but out of Borgia's bark."

Finally, just one sentence from the *New Atlantis:*

"The end of our foundation is the knowledge of causes, and the secret motions of things; and the enlarging of the bounds of human empire, to the effecting of all things possible."

Who can deny that these few disconnected specimens have qualities which are the very pith and marrow of poetry? They are adduced to show merely that he *could* write with poetic power; only a regular and sustained reading of Bacon's works will convey that the ready use of bold imagery, the exquisite sense of shape and balance in words and sentences, the stately and fluent rhythm, are *habitual* with him.

And surely these are the attributes of *poetic* genius?

There exist some actual pieces of verse from Bacon's pen. Spedding published, in his edition of the *Works*, a poem which he believes, from internal evidence, to be one of Bacon's; only a few lines can be quoted:

The world's a bubble, and the life of man
Less than a span;
In his conception wretched, from the womb
So to the tomb;
Cursed from his cradle and brought up to years
With cares and fears:
Who, then, to frail mortality shall trust
But limns the water, or but writes in dust.

Mrs. Pott ascribes an unclaimed poem to Bacon, giving reasons, in her edition of the *Promus*. Here is the first of the three stanzas:

His golden locks hath Time to silver turned;
O time too swift! O swiftness never ceasing!
His youth 'gainst time and age hath ever spurned,
But spurned in vain; youth waneth by increasing.
Beauty, strength, youth, are flowers but fading seen,
Duty, faith, love, are roots, and ever green.

In his old age and on a bed of sickness, Bacon translated certain psalms into English verse, a very difficult exercise, but one in which

he showed at least as much proficiency as Milton. Again, only a line or two may be quoted:

O Lord, thou art our home, to whom we fly,
And so hast always been from age to age:
Before the hills did intercept the eye,
Or that the frame was up of earthly stage,
One God thou wert, and art, and still shalt be;
The line of time, it doth not measure thee.
(xcth)

It was not for nothing that the unknown author of *The Great Assizes holden in Parnassus* (1645) appoints Bacon as Chancellor of that sacred abode of the Muses. And he himself once said (in the Preface to *The Interpretation of Nature*): "For myself, I found that I was fitted for nothing so well as for the study of truth; as having a mind nimble and versatile enough to catch the resemblances of things."

In a letter to the Earl of Essex, he wrote: "Desiring your good Lordship, nevertheless, not to conceive out of this my diligence in soliciting this matter, that I am either much in appetite or much in hope. For, as for appetite, the waters of Parnassus are not like the waters of the Spa, that give a stomach, but rather they quench appetite and desire."

And the same Earl, replying to a letter of Bacon's congratulating him upon release from prison in 1600, is somewhat annoyed, as "a stranger to all poetical conceits," at Bacon's having displayed what he terms "a poetical example."

We know, also, that Bacon must have been busy with other matters than affairs of state, for he writes to Sir Thomas Bodley: ". . . . knowing myself by inward calling to be fitter to hold a book than to play a part, I have led my life in civil causes, for which I was not very fit by nature, and more unfit by the preoccupation of my mind"

There is also the famous letter to John Davies, about the time of James I's accession, in which Bacon requests his favourable commendation to the King, and ends: "So desiring you to be good to all *concealed poets*, I continue, etc."

The very important group of laudatory verses, known as the *Manes Verulamiani*, written on Bacon's death by a group of about twenty-five men of letters, including Thomas Randolph and George Herbert, definitely address Bacon as a *poet*. He is variously styled:

"Apollo, the master of our choir;"
"a Muse more choice than the nine Muses";
"the tenth Muse, the glory of the choir";
"the Day star of the Muses";

and his name is linked with Melpomene, the goddess of tragic poetry.

Now these may seem extravagant phrases if we consider only the small poetical remains openly acknowledged as from Bacon's hand. But when we find Archbishop Tenison stating, in his work *Baconiana* (1679), that ". . . those who have true skill in the Works of Lord *Verulam*, like the great Masters in Painting, can tell by the *Design*, the *Strength*, the *way of colouring*, whether he was the Author of this

or the other Piece, though his Name be not to it," we see that the authors of the *Manes* may well have known that Francis Bacon was indeed a supreme poetic genius—of Shakespeare stature—but had perforce to let him remain "concealed."

Of modern opinions about the quality of Bacon's mind, it may be well to quote some few in conclusion:

Macaulay says: "The poetic faculty was powerful in Bacon's mind . . . No imagination was ever at once so strong and so thoroughly subjugated . . In truth, much of Bacon's life was passed in a visionary world . . ."—(*Essays, Bacon*). In the same essay, he speaks also of Bacon's "compactness of expression and richness of fancy."

Addison remarks, of Bacon's *Prayer* written in his dark days of 1621: "For elevation of thought and greatness of expression, it seems rather the devotion of an angel than a man."

Shelley wrote, in his *Defence of Poetry:* "Bacon was a poet. His language has a sweet and majestic rhythm, which satisfies the sense, no less than the superhuman wisdom of his philosophy satisfies the intellect. It is as rain which distends and then bursts the circumference of the reader's mind and pours itself forth together with it into the universal elements with which it has perpetual sympathy."

"We have only to open the *Advancement of Learning* to see how," in the words of Bulmer Lytton, "the Attic Bees clustered above the cradle of the New Philosophy. Poetry provided the thoughts, it inspired the similes, it hymned in the majestic sentences of the wisest of mankind."

R. W. Church talks of "the bright torch of his incorrigible imaginativeness . . . He was a genius second only to Shakespeare . . He liked to enter into the humours of a court; to devote brilliant imagination and affluence of invention to devising a pageant which should throw all others into the shade."—(*Francis Bacon*).

Professor Fowler says: "His utterances are not infrequently marked with a grandeur and a solemnity of tone, a majesty of diction, which renders it impossible to forget, and difficult even to criticise them . . There is no author, unless it be Shakespeare, who is so easily remembered or so frequently quoted."—(*Bacon.*)

Such sentiments and opinions can give Baconians no cause at all for surprise. We know that Bacon once remarked that he had written a sonnet upon a certain occasion, "though I profess not to be a poet." We take these words to be deliberately ambiguous; but that he *was* a poet we believe cannot be gainsaid.

EDITOR'S NOTE: Most people will admit that Mr. Gentry makes a convincing case for his view of Bacon's poetical abilities, and it is surely not without interest that Professor Thomas Case, at one time President of Corpus Christi College, Oxford, in his Preface to the popular World Classic edition of the *Advancement of Learning* has said, "His style is also the reflection of a poetical mind which adorns its logic with an imagery, picturesque, piquant, and full of metaphors, similes and analogies, sometimes strained, always suggestive."

A SHORT HISTORY OF THE "STRATFORD" SHAKESPEARE

By Edward D. Johnson

IN the official Guide to Stratford-on-Avon published by the Town Council and written by the information officer John Wheatley, we read on page 6 that "on the north wall of Holy Trinity Church is the first monument to Shakespeare ever to be erected—the famous Bust by Janssen."

This statement is incorrect. The original bust by Gerald Janssen is illustrated in Sir William Dugdale's great book *The Antiquities of Warwickshire* (1656) and is here reproduced. The present bust (also reproduced) bears little resemblance to the original. Here are the chief differences.

The bust as depicted by Sir William Dugdale	*The present bust*
1. The face is that of a plebian, the expression of the face unhappy.	1. The expression of the face is happy and an attempt has been made to show a gentleman rather than a plebian.
2. There is hair on the cheeks.	2. The cheeks are clean shaven.
3. The beard and moustache are untrimmed.	3. The beard and moustache are beautifully cut and trimmed.
4. The moustache is long and drooping.	4. The moustache is short and upturned.
5. The lips are thin.	5. The lips are full.
6. The shoulders are sloping.	6. The shoulders are square.
6. The chest is narrow.	7. The chest is broad.
8. The arms are wide apart.	8. The arms are close to the body.
9. There is a space between the arms and the body.	9. There is no space between the arms and the body.
10. The forearms point downward.	10. The forearms are horizontal.
11. The hands are close together.	11. The hands are further apart.
12. The hands are in repose.	12. The hands are holding a pen and resting on a parcel of papers.
13. The hands rest on a bag tied with cord at the four corners.	13. The bag has been turned into a cushion with tassels at the corners.
14. The elbows are some distance from the bag.	14. The elbows are close to the cushion.
15. There is a pattern on the sleeves.	15. There is no pattern on the sleeves.

It is submitted that no intelligent person not wilfully blinded by prejudice can honestly say that the two busts are of the same man. It is therefore clear that either the bust has been materially altered since the date of Sir William Dugdale's drawing or he must deliberately (but

for no reason that Stratfordians have suggested) have presented his readers with an entirely false picture of it. How do the Stratfordians get over this difficulty? Mr. E. K. Chambers, in his book *William Shakespeare* (published by the Clarendon Press, Oxford, in 1930) at the bottom of page 185 writes, "It seems incredible to me that the monument should ever have resembled Dugdale's engraving." To the writer it is incredible that anyone should accuse a man of the standing of Sir William Dugdale of having published an engraving which he must have known was false in every particular. Who was Sir William Dugdale—accused by Mr. E. K. Chambers of perpetrating a fraud?

The Dugdales were a very old county family established at their country seat, Merevale Hall, Atherstone, in the County of Warwick, for centuries. Sir William was a great antiquary. Being a Warwickshire man, he was well acquainted with Stratford-on-Avon and was a great admirer of the works of "Shakespeare." He was engaged in the preparation of a great book on the Antiquities of Warwickshire, which he naturally wished to be as perfect as possible, and as he was himself a practised draughtsman he decided to go to Stratford Parish Church to make a drawing of the Shakespeare Bust. He did so and had the sketch engraved and inserted in his book. How do the Stratfordians account for the extraordinary discrepancy between the Bust as depicted by Dugdale and the Bust as it is to-day? They try to get out of this difficulty by suggesting that Dugdale did not make the sketch himself but employed some hack who could not draw correctly. Unfortunately for the Stratfordians, the original sketch made by Dugdale is still in existence and can be seen in a private manuscript book of Dugdale's still preserved at Merevale Hall—the sketch being surrounded by notes made in Dugdale's own handwriting. It was from this original sketch that the engraving in Dugdale's book was prepared. If Mr. E. K. Chambers knew this, as he should have done, he was not justified in accusing Dugdale of inserting a fictitious engraving in his book.

Who erected the original monument and who paid for it? No one knows. There is no evidence that Shakspur's family had anything to do with it. There is no evidence as to the identity of the person or persons who instructed Gerald Janssen to make the monument, or as to who paid him for it. It was erected without any record of the event appearing in the Stratford archives, but as it was a monument to a well known inhabitant of Stratford and not to anyone of importance outside his native town, we are not surprised to find no record. As Shakspur was not known in Stratford as a writer of plays, but only as an important landowner and tradesman, his fellow townsmen would have been quite satisfied with the monument, and if the original bust had depicted Shakspur holding a pen in one hand they would have wanted to know why this was so, as, so far as they knew, he had nothing whatever to do with literature in any shape or form. It is a fact that Shakspur in his lifetime or in his will made no claim to have written anything.

With regard to the Stratfordians' claim that Dugdale's sketch is inaccurate we find that in 1730, a Dr. Thomas who was a Warwickshire

The Stratford Bust, from Dugdale's Warwickshire
published 1656

The Stratford Bust as it appears at the present time

man residing near Stratford, brought out *a second edition* of Dugdale's great work which was revised, corrected, and expanded. Yet we find that the representation of the original monument is *from the same unaltered block, which Dugdale himself used.* Dugdale's book would be purchased by the Warwickshire county families and if the original engraving of the monument had been as grossly inaccurate as the Stratfordians now contend, there would have been an outcry and the 2nd edition of the book would have contained a more accurate picture: but apparently no one suggested that Dugdale's engraving was false in any particular.

The Stratfordians say that the bust we see to-day is that made by Gerard Janssen and put up shortly after Shakespeare's death. In Stratford church is the tomb of John Combe which was the work of Janssen. This tomb is a very fine piece of sculpture and the face is that of a man of character, and is full of expression. If Janssen was responsible for the Shakespeare bust why should it not have been as good as Combe's? Instead of which we gaze at a stout-faced man with a smirking doll-like face, bulbous eyes and, as Mark Twain said "The deep, deep, deep, subtle, subtle, subtle, expression of a bladder."

We have seen that the Stratfordians have no evidence in support of their claim that Dugdale was guilty of such gross inaccuracy as almost to amount to fraud.

What then has become of the original monument? There is no definite information on this point. There was a man R. B. Whelen who wrote a book on *The History and Antiquities of Stratford-on-Avon* in 1806. He was a great antiquary and in the Whelen collection of MSS. at Stratford is a letter by the Revd. Joseph Greene, Master of the Grammar School, written in September 1746, saying that "as the curious *original* monument and bust of the poet erected above the tomb that enshrines his dust in the Church of Stratford-on-Avon is through length of years and other accidents become much impaired and decayed" an offer had been made by Mr. John Ward, the grandfather of the celebrated Mrs. Siddons, and his company, to act *Othello* in the Town Hall on September 9th, 1746, the receipts of which were to be solely appropriated to the repairing of the original monument aforesaid. There is also in this collection a copy of the old Play Bill with the Revd. John Greene's remarks on the Performers. The sum of £12 10s. 0d. was received from the performance so it was decided to put the restoration work in hand, the original idea being to repaint the bust and restore any part of the monument found decayed.

Now we come to something which requires an explanation. In November 1748 Mr. John Ward wrote to the Revd. Joseph Greene to say that he intends to pay a visit to Stratford next summer when he hopes to have the pleasure of seeing the monument "*completely finished.*"

The money was handed over in September 1746, and it would only take a few weeks to do the necessary repainting of the Bust and *restoration* of the Monument, but apparently the work was not completed until 1749, so there must have been a hitch somewhere. The work was to be entrusted to a Mr. John Hall, but from documents in

existence it is clear that there was a disagreement between the Revd. John Greene and the Revd. Mr. Kendrick the Vicar of Stratford, as to the amount of discretion which should be given to John Hall in the matter of repairing the monument. Greene wished to give him a pretty free hand in the work of "repairing and beautifying" but the Vicar was for restricting these operations. The wrangling went on for some time and it appears that eventually the Revd. John Greene had his way. He found that to make a good job of the restoration according to the way in which he wished it to be done would cost at least £16, so he wrote to Mr. John Ward reporting this in 1748. Mr. Ward then wrote to Greene to say that "he will readily come into any proposal to make good the sum for the use intended (that is for the reparation of the monument) if what is already in the Churchwardens' hands *should prove deficient.*" It is quite clear from Mr. John Ward's letter in 1748 that the work *at that date* had not been completed.

The writer's contention is this. When the monument was removed from the wall, on close inspection it was found that it was in a much worse state of decay than was originally thought, and it was decided to *scrap entirely* the original monument and erect a brand new one in its place. £16 in those days was worth nearly £100 now, and this sum could not possibly be required if the bust was to be repainted only and the defects on the monument repaired. In support of his contention the writer would ask the reader to compare the original monument as depicted by Dugdale with the monument as it is to-day.

The Monument as depicted by Sir William Dugdale	*The present monument*
1. The emblem at the top has wide margins.	1. The emblem has no margins.
2. The shield is large.	2. The shield is small.
3. The cherubs are perched over the edge of the cornice.	3. The cherubs are not perched.
4. The cherubs hold a spade and hour glass.	4. The spade and hour glass have disappeared
5. The columns have a wide structure at the back.	5. The structures at the back are narrow.
6. The arch is narrower than the cavity and is adjacent to the cornice above.	6. The arch is wider, about the same width as the cavity and is separated from the cornice by a panel.
7. There are animal faces above the columns	7. There are no animal faces.
8. The arch ends *above* the ear level.	8. The arch ends below the ear level.
9. There is no skull at the foot of one of the cherubs.	9. A skull has been placed at the foot of the cherub.

In making these comparisons, the reader should be able to agree that no part of the original monument remains and that the Stratfordians' contention that the monument as it is to-day was the one made by Gerald Janssen is entirely false, and as false as is also the so-called Shakespeare Birthplace.

OBITUARY

Sir Kenneth Murchison

The Council announce with great regret the death of Sir Charles Kenneth Murchison, on December 17th, 1952, at the age of eighty.

Sir Kenneth was, of course, a prominent Baconian, but he was also distinguished in other walks of life. For some time he was a partner in a firm of wine merchants, and he was Mayor of Hertford at thirty years of age. Later he became a member of the L.C.C., and, after the 1914-18 War, a Conservative M.P. Thereafter, he was twice Parliamentary Private Secretary to Conservative Ministers, and although leaving the House of Commons in 1929, later became prominent as a magistrate having passed Law examinations when over fifty years old. He was the author of several publications, and is well-known to our members for the pamphlet called *Who Wrote the So-Called Shakespeare Plays?*

Sir Kenneth was Hon. President of the Society from 1945 to 1950 and in 1947 he broadcast on the anniversary of William Shakespeare's birth, to United States of America listeners. This event afforded a unique opportunity for advertising the work and views of the Francis Bacon Society and interested readers will find a report of the broadcast in the July 1947 number of BACONIANA.

The present Council is very glad to pay tribute to the valuable work he rendered to the Society in the past.

NOEL FERMOR

Mr. Lewis Biddulph writes as follows:

"Sir Kenneth Murchison had two grandsons whom he brought up with fatherly care and much pleasant counsel such as Francis Bacon might have given to them, and did to that ungrateful vagabond, George Villiers, Duke of Buckingham.

"He was a man of much commonsense and good humour and was not wanting in wit when he thought the occasion called for it. Sir Kenneth was a kindly and courteous old gentleman with a simple dignity."

A personal tribute is given below.

"I recollect two features of the late Sir Kenneth Murchison's personality which, to me, were particularly impressive. His determination to attend Council meetings regularly, despite the physical difficulties he experienced through the effects of his illness and advancing age, especially when the weather was bad; and the very quiet attentive manner in which he used to preside over the meetings themselves, making only occasional comments out of much silent thought.

"Every one of us realised that, in each of such comments, he had probably solved a difficulty under discussion whilst we were all busily debating it. Hence his words always commanded an immediate and respectful silence.

"His was a fine example of steady devotion to a cause. The Society will certainly miss Sir Kenneth's courtly presence at its gatherings but his memory will always be recalled with deep respect."

R.J.W.G.

Mr. Alfred Dodd

As we were preparing to publish BACONIANA, we learned with a sense of profound shock of the death of Mr. Alfred Dodd, a very well-known Baconian and Mason, and author of *Shakespeare's Secret Sonnet Diary, The Marriage of Elizabeth Tudor, Shakespeare: Creator of Freemasonry, Francis Bacon and the Brethren of the Rosicrosse, The Secret Shakespeare, The Immortal Master*, and other publications. Mr. Dodd had been ill for some time past, but had remained keenly interested in the Society, which can ill afford the loss of so brilliant an exponent of Bacon's philosophy and teachings,—whether published under his name or another's. We intend to return to Mr. Dodd's life work next time, but meanwhile take the opportunity to place on record our tribute to a great Baconian.

N.F.

CORRESPONDENCE

To the Editor of BACONIANA

Sir,

QUEEN ELIZABETH'S TWIN BROTHER

On p. 6 of your No. 142, you ask for a clue to the epithet "impe. ." and "of great parentage", applied to Leicester and Lettice's child, died 1584 (not 1548).

Let me tell you first that impe . . . should read imperial *i.e.* of the royal line. The word imperial is used twice in that very sense, by Bacon in his *History of King Henry the Seventh*, 1622 (once on p.195).

The clue lies in a hypothesis which is not mine but Mr. Henry Seymour's, our late secretary, who told me years ago.

I take it for granted that, at this time of history, unofficial events of that age may be told and are no longer shocking to us, nor destructive in any way of loyalty to one's country. Then, here is the clue.

Elisabeth had a twin brother, born a moment after her. Ann, her mother, never knew, for the King immediately gave the child to his minister Dudley who carried him away at once. It was a time when the King already wanted arguments against Ann. In later years, Elisabeth only came to know that truth when it was too late for her to mend the facts of matrimonial ties with Leicester. This hypothesis throws a flood of light on Elisabeth's real character and the dilemmas of her life: declaring she wanted to be known in history as the Virgin Queen; feigning responsibility in Amy Robsart's death as another impediment; feigning to dislike young Bacon so he would think of other reasons for his disgrace; eventually, being wholly under Robert Cecil's power, who shrewdly came to know the whole truth and who was a third son of hers.

Our Francis Bacon was a faithful reporter, for he states Elisabeth and Robert Dudley discovered they were born not only on the same day but the same hour. But Bacon failed to dig the truth out of that mine, and even less did he surmise anything of Ann Bullen's parentage. The Tidder family surely did not hold the throne for the very pertinent reason of too much inbreeding.

Yours sincerely,

91 Lancaster Ave.,
Uccle, Belgium

GUY VAN ESBROECK

THE MIRROR.

By W. G. C. Gundry

A paper read before the Discussion Group
on December 2nd, 1952.

FRANCIS BACON, in the Plays known as Shakespeare's, endeavoured to portray the ideal and absolute world as seen in his visions: for this purpose he made use of the mirror with which every man and woman is provided in more or less degree when he or she meditates and *reflects* deeply. Such a mirror every great creative artist possesses in superlative measure. He also makes use of the Ladder of the Soul to ascend "the highest heaven of invention." Such a ladder may be termed "*Scala Cœli*", the Ladder of Heaven.

The poet and artist ascends into another world and returns to this to give his vision concrete reality for the benefit of his fellow mortals—

> "To hold, as 'twere, the mirror up to nature; to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure."—*Hamlet,* Act III, Scene ii.

Bacon writes in *The Advancement of Learning* (1603-5): "The mind of man, dimmed and clouded as it is by the covering of the body, far from being smooth, clear and equal glass wherein the beams of things reflect according to their true incidence, is rather like an inchanted glass, full of superstition and imposture."

The glass, or mirror, is a favourite illustration of Bacon's, which he uses to point the power of the imagination—the imaging of the unseen and real world: in *De Augmentis Scientiarum*[1] he writes:

> "that the mind, as a mirror or glass, receives a kind of secondary illumination from the foreknowledge of God and spirits."

And again:

> "For the divine glass in which we ought to behold ourselves is the Word of God, but the political glass is nothing else than the state of the world whereon we live."[2]

Bacon constantly reiterates the Truth that things are not what they seem, and that Reality lies beyond the apprehension of our physical senses. He pleaded for a proper appreciation of nature as she really is, not as some philosophers would like her to be to accord with their particular philosophic systems: hence his early revolt against the strangle-hold which Aristotle and his teaching had obtained over the minds of the mediaeval schoolmen. In the words of Professor Farrington:[3]

[1] Book IV, p. 495: *Philosophical Works of Francis Bacon,* edited by J. M. Robertson.

[2] *Ibid.* Book VII, p. 599.

[3] Francis Bacon: *Philosopher of Industrial Science,* pp. 7-8.

"He pleaded for the restoration of what he called 'the commerce of the mind with things' (*commercium mentis et rei*). He was convinced that men must consult nature rather than books if they were to make progress in truth. He pointed out that most of the fundamental inventions had been made in very early times when man had but little learning, and added: 'If the truth must be spoken, it is when the rational and dogmatic sciences began that the discovery of useful works came to an end'."

It was this same capacity for adjusting the human mind to the true relation with natural phenomena that served Bacon in his dramatic compositions which, because of their peculiarly perceptive qualities, inevitably impress the reader of the Shakespeare Plays with the philosophic truths enunciated therein.[4]

It is this power to perceive the analogy between things which, according to Aristotle, makes the poet. But it was in an even more rarified atmosphere that Bacon composed his plays—an empyrean where the commerce of the mind with things of the spirit is a normal experience; where the illusions of the senses vanish like a mist under the illuminating rays of Truth.

It was this Olympian height that he *ascended* to obtain the true vision. His *Scala Intellectus* was designed to help the mind in its *ascent* towards the Truth, to assist the commerce of the mind with things as they really are; so, on a higher plane in his creative efforts in composition he would *ascend* to the heights of inspiration. The simile of the Ladder has been used by many as an illustration of the *Ascent to Truth*; that seen by the Patriarch Jacob, where he dreamt of the Angels of God *ascending* and descending, is most familiar[5]; the reader should note that the *ascent* comes first in order. This *Scala Cœli*, or Ladder of Heaven to Reality, which raises the soul above and beyond the illusions of the senses, is a very necessary means to vision in the creative art.[6]

The themes of many of Shakespeare's Plays are concerned with the idea of shadow and substance, appearance and reality—"two loves I have of comfort and despair."[7]

[4]The Rev. N. H. Hudson, LL.D., wrote: "The author of Shakespeare's Plays, whatever he may have been, certainly was not a scholar. He had something vastly better than learning, but he was not that. Shakespeare never philosophises; Bacon never does anything else."

Both these statements appear to the present writer to be fantastically untrue.

[5]Genesis, Chapter 28, verse 12.

[6]*De Ascensione*, Sermon III, St. Augustine.

Scala Perfectionis, Walter Hilton (1507)

"Plato's Eros is ascent without descent, *i.e.* an abstraction."

Nicholas Berdyaev in *The Destiny of Man*, p. 152

"The 'Ascent to His Glory' is the inductive process leading to the highest axioms; the 'descent to the service of man' is the deductive process by which science is applied to works; these are the two chief moments of the Baconian scientific process."—*Francis Bacon, Philosopher of Industrial Science*, p. 150; Professor Benjamin Farrington.

[7]Sonnet 144.

We might enumerate these as follows:

The Comedy of Errors, The Antipholus Twins,
The Merchant of Venice, Portia in Disguise,
A Midsummer Night's Dream, Bottom disguished as an Ass,
Twelfth Night, Viola—Cesario,
Measure for Measure, The disguised Duke,
The Winter's Tale, Hermione,
The Tempest, Prospero, sometimes invisible,
As You Like It, Rosalind disguised,
The Merry Wives of Windsor, Falsaff disguised in Windsor Forest.

Bacon quotes Solomon to emphasise his belief that Man in his original state, before the Fall, was a perfect reflection of the Universe—the microcosm of the macrocosm:—"God hath made all things beautiful, or decent, in the return of their seasons. Also hath He placed the world in man's heart, yet cannot man find out the work which God worketh from the beginning to the end, declaring not obscurely that God hath framed the mind of man as a *mirror* or glass capable of the image of the universal world, and joyful to receive the impression thereof, as the eye joyeth to receive light; and not only delighted in beholding the variety of things and vicissitude of times, but raised also to find out and discern the ordinances and decrees which throughout all these changes are infallibly observed."

Again Bacon quotes Solomon:

"The Spirit of man is as the lamp of God, wherewith He searcheth the inwardness of all secrets."

We read that such was Bacon's "waking fancy" (imagination) that he took March beer to bedward to allay it. We read also that he would call Peter Böener, his apothocary, or Dr. Rawley, his chaplain, to his bedside in the morning to dictate what he had invented (seen, heard or composed) during the night.

It is permissible to speculate on the possibility of Bacon viewing ocular spectra or hypnagogic images, during the first degrees of sleep. This is the experience of some people, but how common it is the present writer does not know. Warner Allen in *The Timeless Moment* defines them as follows:

"If we take a scale of intensity for uninterrupted sleep ranging from zero degrees for the waking level to a hundred degrees for the point of maximum intensity, experiments show that the first stage is expressed by something between one and two degrees.

"The would-be sleeper is hovering between waking and sleeping and may be aware of the phantasmagoria of hypnagogic images. The writer (Warner Allen) finds that this half and half condition rarely lasts more than a few minutes, unless he deliberately prolongs it, and if he is very tired, it may be too brief to be perceptible.

"The second stage consists in an abrupt and headlong plunge into the utmost depths of slumber. In about half an hour the

maximum of intensity, a hundred degrees, is reached and the sleeper is as fast asleep as any man can be this side of death. He stays only an instant at the bottom of the gulf and returns towards the surface almost as quickly as he plunged.

"On his downward plunge, he may sink through sixty-eight degrees in half an hour: on his return he rises through seventy degrees in the same period.

* * *

"These stages of sleep may be distinguished: first, the borderland of fantasies, not exceeding two degrees; then the sudden plunge into oblivion at a hundred degrees, and swift return to thirty degrees, which may be regarded as a single stage; thirdly, the dream state in which the sleeper passes from thirty degrees to a general level of about fifteen degrees or ten."

According to Warner Allen he found on inquiry that many of his friends did not know what he was talking about, and had no idea that any such experience could be.

Speaking for myself, I think I can say that I have been familiar with these ocular spectra ever since I can remember. In my own case the spectra take the following forms; flowering trees, interiors of houses, sometimes gorgeous palaces and occasionally in spite of my wishes and attempted orders, quite ordinary and commonplace rooms. Also when I wish to see designs of aircraft of the future, I see them, but not very clearly or successfully.

In addition to these I often see semi-human faces, hideously distorted and grotesque, which remind me of Tennyson's lines in *In Memoriam*:—

"And crowds that stream from yawning doors,
And shoals of puckered faces drive;
Dark bulks that tumble half alive,
And lazy lengths on boundless shores"

Whether the viewer of these phenomena is a fit subject for psychoanalysis I leave my readers to determine. I do not think so however. I suggest that these images appear on a cosmic mirror and I think it not unlikely that Bacon himself was an expert viewer and that he incorporated some of the things he saw, and perhaps heard, in his dramas—"Perchance to dream". Again to quote from an unknown author:—

"Imagination which from Earth and Sky
And from the depths of human phantasy,
As from a thousand prisms and mirrors fills
The Universe with glorious beams . . ."

I have just written that Bacon saw, and perhaps, heard in his dreams; in Shakespeare's Sonnets we read:—

"To hear with eyes becomes loves fine wit".

In *Twelfth Night* (Act III, scene 3) Sir Toby Belch exclaims:—

"To hear by the nose, it is dulcet in contagion".

There is also the well known parallel between the opening lines of Bacon's *Of Gardens* and the first speech in the play just referred to

where odour and sound are compared and given a kind of identity, which suggests that the five senses, owing to their limitations, apprehend as distinct phenomena what is in fact but one universal phenomenon. In the essay occurs the following passage:—

> "And because the breath of flowers is far sweeter in the air, where it comes and goes like the warbling of music, than in the hand, therefore nothing is more fit for that delight than to know what be the flowers that do best perfume the air."

And in *Twelfth Night* (opening speech) occurs the very familiar and beautiful passage:—

> "If music be the food of love, play on;
> Give me excess of it, that surfeiting,
> The appetite may sicken and so die—
> That strain again ! it had a dying fall.
> Oh ! it came o'er my ear like the sweet sound
> That breathes upon a bank of violets,
> Stealing and giving odour."

Because a commentator, couldn't understand the reference to "sound" he changed it to "south" meaning "south wind." This is just another instance of the inexpert "correction" of the text of Shakespeare owing to ignorance of the identity of the true author. Bacon notes that the most corrected books are rarely the most correct.

In Bacon's essay quoted above he makes the parallel more complete by continuing:—

> "That which above all others yields the sweetest smell in the air is the violet; especially the white double violet, which comes twice a year, about the middle of April and about Bartholomew's tide."

The writer cannot help thinking that a great deal of Bacon's dramatic work was composed under the direct inspiration of music. Milton is said to have used it as a help to composition. Music plays a vital part in his dramas, but not the operatic type, which would spoil the effect and destroy the artistic symmetry of the play.

The plays are permeated with music and, indeed, often call for its effects.

We are told: "His Lordship would many times have musique in the next room where he meditated." Meditated on what? A literary work, or more probably the plays themselves ! Music has a harmonising effect on the listener. Music is a universal language, understood by all with ears for it, an art which explains many things which would be incomprehensible without its mediation.

Prose may be considered as the positive, poetry as the comparative and music as the superlative of all human expression.

Gervinus, that eminent German critic in his *Shakespeare Commentaries* when he writes of the knightly romances of the Middle Ages observes:—

> "The poets of these tales are wanting in genius, in that unfallen spirit (ungefallene Geist) which contains within it the original harmony with man's true nature, which consequently

knows how to recognise and describe the operations of the soul and the passions, and which, while describing them, necessarily comprehends in itself the law-giving and regulating power, and can dispense with conventional external rules, which are, as Lessing says, like a crutch for the healthy and sound."

It was for the restoration of this lost harmony in Man's relations to the phenomena of the Universe that Bacon pleaded in his *Instauratio Magna.* He realised that the mind of Man is like a *mirror* of unequal surface which did not reflect a true image of Nature.

It was Roger Bacon, his great predecessor and name-sake, who defined Divine Light as a *direct beam*; Angelic light as a *refracted beam*; and Man's light as a *reflected beam.*

It was the ideal, the nearest approach to Truth of which Man was capable, which Bacon sought to portray in the Shakespeare Plays. In the *Novum Organum* he writes:—

"And in the plays of the philosophic theatre you must observe the same thing which is found in the theatre of the poets, that stories invented for the stage are more compact and elegant and more as we would wish them to be, than true stories out of History"

Gervinus writes in his *Shakespeare Commentaries*:—

"It is essentially the casualties and deficiencies of the real world, its imperfections and deformities, which have generated in the human mind the need of Art; on the ground of this need, Art receives its law and vocation to free us from all the baseness, unmeaningness and ugliness which cleave to actual life, to elevate us to the serene height of a fairer existence, and imitating nature, to ennoble it. This law was not at all unfamiliar to the people of Shakespeare's time. His contemporary Bacon gave poetry this great vocation: as the world of the senses is of lower value than the human soul, so poetry must grant to man what history denies; it must satisfy the mind with the appearance of things, as the satisfying reality is not to be had, and thus prove that the human soul delights in a more perfect order and a nobler greatness than are to be found in nature."

may be that Pope had this in mind when he wrote:—

"All Nature is but Art, unknown to thee:
All chance, direction, which thou cannot see:
All discord, harmony, not understood:
All partial evil, universal good."

But Bacon could not have used his imaginative *mirror* if his mind had not been stored with facts in rich abundance, with matter on which he could work. He writes in *The Advancement of Learning* (1674):—

"For to no purpose you polish the glass, if images be wanting: not only faithful guards must be procured, but apt matter prepared."

We know that his mind was well stored, like Coleridge's, which has been compared to the British Museum. His was a mind with a myriad facets which was capable of the reflection of the universal world.

This is demonstrated again and again in his prose works and in those dramas which are generally called Shakespeare's. There is a preciosity about these compositions which appeals to all readers. The general feeling may be expressed by saying; "if I had the ability and genius I would have expressed myself as Shakespeare does." But Bacon could not have achieved this success unless he had been possessed by the spirit of love for his neighbours. In a prayer he writes:—

"I have through a despised weed, procured the good of all men."

Robert Sencourt stresses in his *The Consecration of Genius* the necessity of this love, or charity, in those who would help their brethren and show them the glittering vision of reality—The Ideal World. He writes:—

"And to this mind, which is the mood of one who knows by loving, the mind is lifted up by its curiosity about things seen and its fine sense of their beauty and truth, into life in an invisible, eternal, ideal world which is still more true than the temporal or palpable world, so that each becomes, or rather is, the specific form of an idea which is a power or value of the one beauty of the Universe."

Francis Bacon was something more than a visionary—he was a missionary. He had a mission—"the relief of the human estate."

A Task without vision makes a drudge,
A vision without a task, a visionary,
But a vision with a task, a missionary.

Bacon glimpsed this *Eidolon*, this ideal, and translated his vision into words—the ascent to the ideal world and the descent to bring to his neighbours what he had seen. Tennyson expresses that universal vision in his *In Memoriam*:

"That God, which ever lives and loves,
One God, one Law, one Element,
And one far off divine event
To which the whole creation moves."

Bacon had the same vision which was reflected in his *Mirror.*

"For now we see through a glass darkly
But then face to face."[1]

1I Cor., Chapter 13, verse 12

IS IT ANOTHER FORGERY?

On page 129 of *Shakespeare* by Ivor Brown (Collins 1949) is a letter alleged to have been sent by Sir Walter Cope to Viscount Cranborne (Robert Cecil). Mr. Brown does not mention that the letter is among the Hatfield House MSS. It is endorsed 1604 and, if he had been more careful, he would have realized that the "quene" mentioned could not have been Elizabeth as he states, but Anne of Denmark, the Queen of James I. The letter has several indications of the forger's hand. There is the usual exaggeration in the spelling which is much more pronounced than we should expect from an educated man such as Sir Walter Cope. Note, too, the introduction of capitals and small letters in

contrast to the expected and general use of those times. Sir Walter Cope, who died in 1614, was a member of the Society of Antiquaries and was knighted in 1604. He was Chamberlain of the Exchequer, and catalogued the Records in 1609. In July 1613 he was made Master of the Wards. It would be very interesting if some expert in the forgeries of Collier and others were to examine the original of the letter at Hatfield. It reads as follows:

> Sir,
>
> I have sent and bene all thys morning huntyng for players Juglers and Such kinde of Creaturs, but fynde them harde to find, wherfore Leavinge notes for them to seeke me, burbage ys come, & Sayes ther ys no new play that the quene hath not seene, but they have Revyved an olde one Cawled Loves Labore lost, which for wytt and mirthe he says will please her exceedingly. And Thys ys apointed to be playd to Morowe night at my Lord of Sowthamptons unless yow send a wrytt to Remove the Corpus Cum Causa to your howse in Strande. Burbage ys my messenger Ready attendyng your pleasure.
>
> Yours most humbly,
> WALTER COPE

Now I cannot believe that there was no new or recent play in 1604 which the Queen Anne had not seen, and that it was necessary to revive *Love's Labour's Lost* with its topical allusions to events of at least fifteen years previously. I doubt, too, if that play was ever performed by professional players in the public theatres. It is essentially a play written for an aristocratic and erudite audience of about 1590. I do not remember ever having seen a nobleman addressed in a letter merely as "Sir," nor the use of the informal "Yours" in the conclusion to a letter addressed to a nobleman. In this, however, I may be wrong. Those who are acquainted with the correspondence of those times are familiar with the magnificent and courtly flourishes with which letters to the nobility began and ended.

Payne Collier had access to various collections of manuscripts in several large private libraries and archives. He inserted paragraphs and memoranda, signatures &c. into existing documents, and even added entirely new papers forged on old parchments and vacant fly-leaves from books of the period. The main purpose of this industry was to manufacture "contemporary" evidence about Shakespeare and the drama and theatres of the period. Specimens of Cope's genuine handwriting exist, and it would not be difficult to prove whether or not the letter is genuine as to handwriting, orthography &c.

The more one considers the letter, the stronger suspicion becomes. Even when writing this, I am struck by the fact that in 1604 James and his Queen had only been a little over a year in England. What nonsense it is, therefore, to write that there was no recent play that the Queen had not seen! Performances at Court were not so frequent as that.

R. L. EAGLE

SHAKESPEARE AND VIVES

By R. L. EAGLE

THERE are several indications in *Love's Labour's Lost* that Shakespeare had been studying various language manuals which were written and published in dialogue form in order to help students to learn French, Italian, Spanish or Latin. They were used by private tutors, and some were written by them. Among these were some Protestant refugees like Florio, Claudius Hollyband and De la Mothe—all of whom ran private schools. The two manuals

most familiar to Shakespeare and echoed in *Love's Labour's Lost* were John Eliot's *Ortho-epia Gallica* (1593), and *Linguae Latinae Exercitatio* by Juan Luis Vives (1492-1542)—a Spaniard who became one of the great scholars of his time, and was professor and lecturer in dialectics at Louvain University. He was a friend of Erasmus, and for a time resided and lectured in England. The following dialogue in Act v, scene 1, of the play finds an explanation in *Linguae Latinae Exercitatio*:

Moth. Yes, yes; he teaches boys the horn-book. What is a, b, spelt backward, with the horn on his head?

Holofernes. Ba, pueritia, with a horn added.

Moth. Ba, most silly sheep with a horn. You hear his learning.

Hol. Quis, quis, thou consonant?

Moth. The third of the five vowels if you repeat them; or the fifth if I.

Hol. I will repeat them,—a, e, i, —

Moth. The sheep: the other two concludes it, —o, u.

Armado. Now, by the salt wave of the Mediterranean a sweet touch, a quick venue of wit!

Describing the English alphabet, Vives writes:

"Every one of these signs is called a letter. Of these five are vowels, A, E, I, O, U. They are in the Spanish O V E I A which signifieth a *Sheep*. Remember that word!"

To assist the student learning the vowels, Vives tells him to think of the word for a sheep which is made up of the five vowels. Moth tricks Holofernes into saying "Ba," then he leads into a quibble about the five vowels so as to label the pedant with the somewhat insulting word "sheep." Surely it is apparent that Shakespeare was familiar with Vives' book.

It is not my intention here to discuss the various allusions to, and imitations of, the several language manuals (mostly in dialogue form) which were printed during the latter half of the sixteenth century. These may be studied in Lambley's *The Teaching and Cultivation of the French Language in England during Tudor and Stuart Times* (1920), and *A Study of Love's Labour's Lost* by Frances Yates (Cambridge University Press, 1936).

Several of the teachers of languages had their schools around St. Paul's Churchyard. De la Mothe (who is not to be confused with the French Ambassador, La Mothe-Fenelon, who was in London, 1568-1575) gives his address as "At the Sign of the Helmet," which was also the address of the bookseller, Thomas Chard. Claudius Hollyband, who published *French Littleton* (1576) had his school at "The Sign of Lucrece,"—the address of Thomas Purfoote, the printer. According to Lambley, the booksellers "frequently acted as agents for the teachers" in return for being privileged to sell their books.

There is still much investigation needed into the obscurities of Shakespeare's most tantalising play. It is an inexhaustible mine for discovery, and there is no knowing where even the most slender clue may lead us.

CORRESPONDENCE

EXTRACTS FROM MR. EAGLE'S LETTERS

(see Editorial Notes)

The documentary evidence as to the purchase of New Place in 1597 for £60 (about £300 present-day) is at Stratford. The house was 100 years old and had been built by Sir Hugh Clopton. Thrown in for the £60 were two barns and two gardens. The vendor of New Place was William Underhill. Shakspere does not appear to have settled in New Place until 1611, and in 1609 the house was occupied by Thomas Greene a lawyer who was for a time town-clerk of Stratford.

I have also studied the whole of Meres' allusions to Shakespeare, which is really confined to the *works* themselves. I can recommend Ingleby's *Shakespeare's Centurie of Prayse* where the whole allusion is quoted on pages 21-23. There isn't so much as a hint as to the identity of "Shakespeare" nor even that Meres was personally acquainted with him . . . . .

Rowe (1709) was the first to attempt a "biography" of Shakspere. He went down to Stratford and picked up whatever gossip he could, and Rowe, is the foundation stone on which subsequent "lives" of Shakspere have been built up. After nearly 100 years it is obvious that little of what he was told can be relied upon. He said the story about the gift of £1,000 (about £6,000 in Shakspere's time !) by Lord Southampton was handed down to him by Sir William Davenant. This said Rowe was "to enable him to go through with a purchase which he had a mind to." There is no record of any such purchase, and New Place only accounts for £60. There is no mention of the date of this enormous gift. Rowe is certainly not a reliable authority. He supplied some sort of story for his edition of the plays such as would be accepted in those days for nobody could contradict him. Rowe, of course, knew nothing about the price paid for New Place. The deed transferring the property was discovered long after Rowe's time. . . . .

The Grammar School at Stratford was founded in the reign of Henry VI and its charter was granted by Edward VI. It was small—one classroom and one master. The school was situated in an upstairs room of the Guild Hall. In late Tudor times a second room was added but I believe this was *after* Shaksper's supposed schooldays. Without division into the ages of the boys, and only one master to teach I do not see how the 25 or 30 pupils there could have got any high standard of education.

To the Editor of BACONIANA
Sir,

With reference to the short notes by Mr. R. L. Eagle in your issue of November 1952, it should be observed that much of the information on Masonic history (?) punlished by Preston in his *Illustrations of Masonry*, and printed about 1770, should be regarded with the utmost caution. One cannot help feeling, when perusing his historical accounts, that he is pulling the legs of his readers. Like Ben Jonson, he appears not infrequently to be writing with his tongue in his cheek. Preston asks us to believe that St. Alban the first martyr in England, imported Masonry, fixed the wages of the first Masons at so and so, and was martyred in 287 A.D.—which is not correct. But 287 happens to be a code number used by Francis Bacon, who took the title of Viscount St. Alban. This story of Preston is a pointer to Francis Bacon. It is extremely doubtful if any confirmation of the supposed Masonic history related by Preston is to be found anywhere else. Modern Freemasonry has nothing to do with the old guilds, though surreptitiously planted on their remains. Mr. Eagle should join the Quatuor Coronati Lodge, if he is not already a member. He will find in their lectures and researches much information on the history of Freemasonry. Preston seems to have followed the suggestion of a great man that the best way to conceal origins is to invent them, and thus throw dust into the eyes of the investigator.

Yours truly,
CREDAT JUDAEUS